

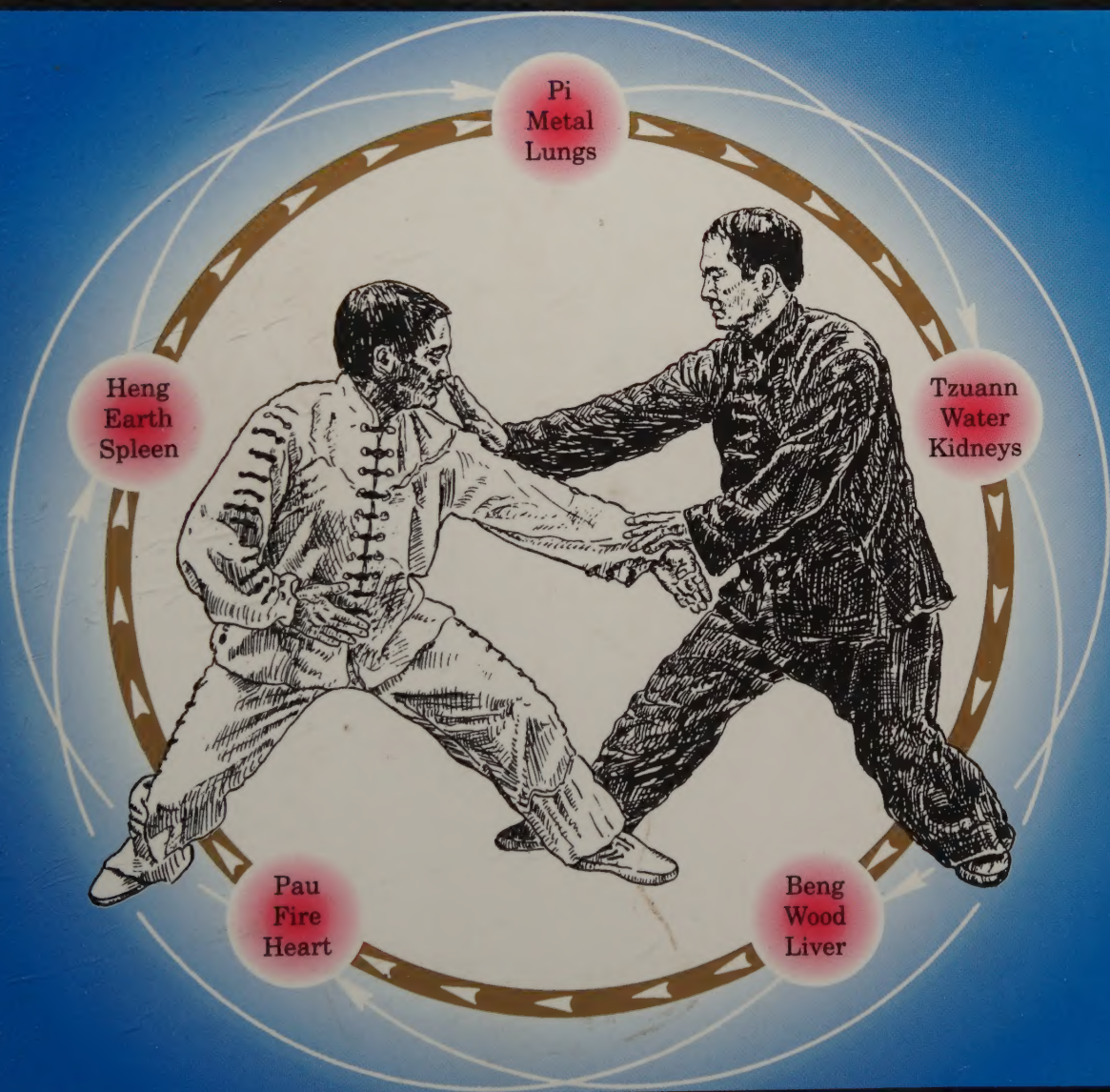
Chinese Internal Martial Art

HSING YI CHUAN

- Theory and Applications -

形意拳

- Analysis of Fighting Tactics and Spirit -



Master Liang Shou-Yu and Dr. Yang Jwing-Ming

Chinese Internal Martial Art

HSING YI CHUAN

- Theory and Applications -

**Master Liang Shou-Yu
and
Dr. Yang Jwing-Ming**

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**Dedicated
to Mr. Liang's Hsing Yi masters
Master Jeng Hwai-Shyan
and
Master Wang Shuh-Tyan**

**Also
A Special Dedication to
Mr. Jeffery D. S. Liang
for Sponsoring Master Liang's Passage
to North America**

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ABOUT THE AUTHOR

Master Liang Shou-Yu

Master Liang Shou-Yu was born June 28, 1943 in the city of Chongqian, Szechuan province, China. When he was six he began his training in Chi Kung, the art of breathing and internal energy control, under the tutelage of his renowned grandfather, the late Liang Jyy-Xiang. He was taught the esoteric skills of the Ermei Mountain sect, including Da Pon Chi Kung. When he was eight, his grandfather made special arrangements for him to begin training Ermei Wushu (martial arts).

In 1959, as a young boy, Mr. Liang began the study of Chin Na and Chinese Swai Jiao (Wrestling). From 1960 to 1964 he devoted his attention to the systematic research and practice of Wrestling, Wushu, and other training.

In addition to the advantage of being born to a Wushu family, Mr. Liang also had the chance to come into contact with many of the legendary grandmasters. By the time he was twenty, Mr. Liang had already received instruction from 10 of the most well-known contemporary masters of both Southern and Northern origin, who gladly instructed and inspired this ardent young man. His curiosity inspired him to learn more than one hundred sequences from many different styles. His study of the martial arts has taken him throughout mainland China, having gone to Henan province to learn Chen style Tai Chi Chuan, Hubei province to learn the Wuudang system, and Hunan province to learn the Nan Yueh system.

With his wealth of knowledge, Mr. Liang was inspired to compete in martial arts competitions, in which he was many times a noted gold medalist. During his adolescence, Mr. Liang won titles in Chinese wrestling (Swai Jiao), various other martial arts, and weight lifting.

As he grew older, through and beyond his college years, his wide background in various martial arts helped form his present character, and led him to achieve a high level of martial skill. Some of the styles he concentrated on include the esoteric Ermei system, Shaolin, Long Fist, Praying Mantis, Chuo Jiao, Hsing Yi, Ba Kua, Tai Chi, Liu Ho Ba Fa, Swai Jiao, Chin Na, vital point striking, many weapons systems, and several kinds of internal Chi Kung.

Mr. Liang received a university degree in biology in 1964. However, it was a time of political turmoil, and because of his bourgeois family background the Communist government sent him to a remote, poverty stricken village to teach high school. However, despite this setback, Mr. Liang began to organize Wushu teams in the local community, and he trained numerous farmer-students in Wushu and wrestling.

Then came a disastrous time in modern Chinese history. During the years of the Cultural Revolution (1966-1974), all forms of martial arts and Chi Kung were suppressed. Because he came from a bourgeoisie family, Mr. Liang was vulnerable to the furious passions and blind madness of the revolutionaries. To avoid conflict with the red

guards, he gave up his teaching position. However, he then used this opportunity to tour the various parts of the country to visit and discover great masters in Wushu, and to make friends with people who shared his devotion to and love for the art. Mr. Liang went through numerous provinces and large cities, visiting especially the many renowned and revered places where Wushu originated, was developed and polished. Among the many places he visited were Ermei Mountain, Wuodang Mountain, Wah Mountain, Qingcheng Mountain, Chen's village in Henan, the Changzhou Territory in Hebei Province, Beijing, and Shanghai. In eight years he made many Wushu friends and met many great masters, and his mastery of the techniques and philosophy of the art grew to new horizons.

At the end of the Cultural Revolution, the Chinese government again began to support the martial arts and Chi Kung, including competition. There was a general consensus that they should organize and categorize the existing martial and internal arts. Research projects were set up to search out the old masters who remained alive, select their best techniques, and organize their knowledge. It was at this time that the Szechuan government appointed Mr. Liang as a coach for the city, the territory, and the province. So many of his students were among the top martial artists of China that in 1978 he was voted one of the top national coaches since 1949. He also received acclamation from the People's Republic of China Physical Education and Sports Commissions. After that he often served as judge in national competitions.

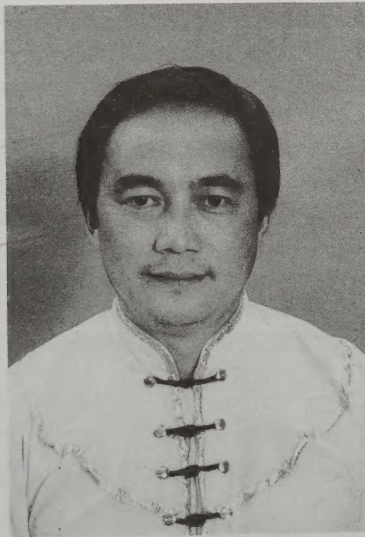
After the Cultural Revolution, despite his many official duties Mr. Liang continued to participate actively in competitions at the provincial and national level. Between 1974 and 1981 he won numerous medals, including four gold medals. His students also performed superbly in national and provincial open tournaments, winning many medals. Many of these students have now become professional Wushu coaches or college Wushu instructors themselves. Other students have become Wushu trainers in the armed forces, or have become movie actors in Wushu pictures. In 1979, Mr. Liang received several appointments, including membership in the Szechuan Chapter of the China National Wushu Association, and an executive membership of the Wushu Coaches Committee.

1981 marked a new era in the course of Mr. Liang's life when he first visited Seattle, a coastal city in the state of Washington in the U.S.A. His art impressed every one of the Wushu devotees immediately, and the Wushu and Tai Chi Club of the Students Association of the University of Washington retained him as a Wushu Coach. At the same time, Mr. Liang was giving lessons in the Tai Chi Association in Seattle. In the following year, Mr. Liang went north to Vancouver, Canada, and was appointed Tai Chi Coach by the Villa Cathy Care Home. The same year, he was appointed Honorary Chairman and Head Coach by the North American Tai Chi Athletic Association.

In 1984, Mr. Liang was appointed Chairperson and Wushu Coach by the School of Physical Education of the University of British Columbia. In 1985, Mr. Liang was elected coach of the First Canadian National Wushu Team, which was invited to participate in the First International Wushu Invitational Tournament which took place in Xian, China. Competing against teams from 13 other countries, the Canadian team won second place.

In 1985, Mr. Liang was again elected coach of the Second Canadian National Wushu Team, which competed in the Second International Wushu Invitational Tournament held in the city of Teintsin, China. A total of 28 countries participated. This time, the Canadian team earned more medals than any other country except the host country. Mr. Liang's role and achievements were reported in 14 newspapers and magazines throughout China, and the performances and demonstrations of the Canadian Team and Mr. Liang were broadcasted on the Szechuan television station.

Mr. Liang has not limited his contributions to Wushu only to Vancouver, Canada. He has also given numerous lectures and demonstrations to Wushu professionals and instructors in the United States, including instructors and professionals from such disciplines as Karate, Tai Chi, and others. Students in such cities as Houston, Denver, Boston, and New York have benefited from Mr. Liang's personal touch. Mr. Liang has also judged in the National Wushu Tournament in the U.S.A. Mr. Liang has also produced an instructional video program teaching Liangong Shr Ba Fa Chi Kung in conjunction with the Chinese National Chi Kung Institute.



Master Liang Shou-Yu

ABOUT THE AUTHOR

Dr. Yang Jwing-Ming

Dr. Yang Jwing-Ming was born in Taiwan, Republic of China, in 1946. He started his Wushu (Kung Fu) training at the age of fifteen under the Shaolin White Crane (Pai Huo) Master Cheng Gin-Gsao. In thirteen years of study (1961-1974) under Master Cheng, Dr. Yang became an expert in White Crane defense and attack, which includes both the use of barehands and of various weapons such as saber, staff, spear, trident, and two short rods. With the same master he also studied White Crane Chin Na, massage, and herbal treatment. At the age of sixteen Dr. Yang began the study of Tai Chi Chuan (Yang Style) under Master Kao Tao. After learning from Master Kao, Dr. Yang continued his study and research of Tai Chi Chuan with several masters in Taipei. In Taipei he became qualified to teach Tai Chi. He has mastered the Tai Chi barehand sequence, pushing hands, the two-man fighting sequence, Tai Chi sword, Tai Chi saber, and internal power development.

When Dr. Yang was eighteen years old he entered Tamkang College in Taipei Hsien to study Physics. In college he began the study of traditional Shaolin Long Fist (Chang Chuan) with Master Li Mao-Ching at the Tamkang College Kuoshu Club (1964-1968), and eventually became an assistant instructor under Master Li. In 1971 he completed his M.S. degree in Physics at the National Taiwan University, and then served in the Chinese Air Force from 1971 to 1972. In the service, Dr. Yang taught Physics at the Junior Academy of the Chinese Air Force while also teaching Wushu. After being honorably discharged in 1972, he returned to Tamkang College to teach Physics and resume study under Master Li Mao-Ching. From Master Li, Dr. Yang learned Northern style Wushu, which includes both barehand (especially kicking) techniques and numerous weapons.

In 1974, Dr. Yang came to the United States to study Mechanical Engineering at Purdue University. At the request of a few students Dr. Yang began to teach Kung Fu, which resulted in the foundation of the Purdue University Chinese Kung Fu Research Club in the spring of 1975. While at Purdue, Dr. Yang also taught college-credited courses in Tai Chi Chuan. In May of 1978 he was awarded a Ph.D. in Mechanical Engineering by Purdue.

Currently, Dr. Yang and his family reside in Massachusetts. In January of 1984 he gave up his engineering career to devote more time to research, writing, and teaching at Yang's Martial Arts Association (YMAA) in Boston. The organization has continued to expand, and, as of July 1st 1989, YMAA has become just one division of Yang's Oriental Arts Association, Inc. (YOAA, Inc.).

In summary, Dr. Yang has been involved in Chinese Wushu (Kung Fu) for more than twenty years. During this time, he has spent thirteen years learning Shaolin White Crane (Pai Huo), Shaolin Long Fist (Chang Chuan), and Tai Chi Chuan. Dr. Yang has more than twenty years of instructional experience: seven years in Taiwan, five years at

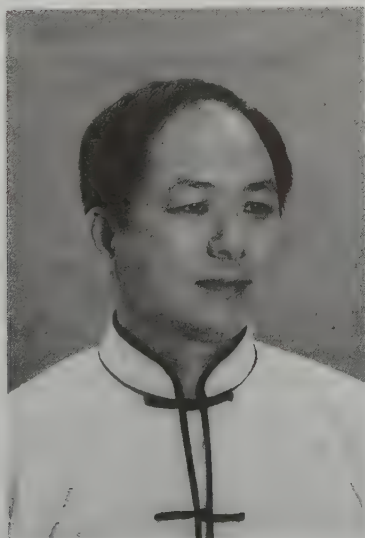
Purdue University, two years in Houston, Texas, and seven years in Boston, Massachusetts.

Dr. Yang has published twelve other volumes on the martial arts and Chi Kung:

1. Shaolin Chin Na; Unique Publications, Inc., 1980.
2. Shaolin Long Fist Kung Fu; Unique Publications, Inc., 1981.
3. Yang Style Tai Chi Chuan; Unique Publications, Inc., 1981.
4. Introduction to Ancient Chinese Weapons; Unique Publications, Inc., 1985.
5. Chi Kung - Health and Martial Arts; Yang's Martial Arts Association (YMAA), 1985.
6. Northern Shaolin Sword; Yang's Martial Arts Association (YMAA), 1985.
7. Advanced Yang Style Tai Chi Chuan, Vol.1, Tai Chi Theory and Tai Chi Jing; Yang's Martial Arts Association (YMAA), 1986.
8. Advanced Yang Style Tai Chi Chuan, Vol.2, Martial Applications; Yang's Martial Arts Association (YMAA), 1986.
9. Analysis of Shaolin Chin Na; Yang's Martial Arts Association (YMAA), 1987.
10. The Eight Pieces of Brocade; Yang's Martial Arts Association (YMAA), 1988.
11. The Root of Chinese Chi Kung - The Secrets of Chi Kung Training; Yang's Martial Arts Association (YMAA), 1989.
12. Muscle/Tendon Changing and Marrow/Brain Washing Chi Kung - The Secret of Youth; Yang's Martial Arts Association (YMAA), 1989.

Dr. Yang has also published the following videotapes:

1. Yang Style Tai Chi Chuan and Its Applications, Yang's Martial Arts Association (YMAA), 1984.
2. Shaolin Long Fist Kung Fu - Lien Bu Chuan and Its Applications, Yang's Martial Arts Association (YMAA), 1985.
3. Shaolin Long Fist Kung Fu - Gung Li Chuan and Its Applications, Yang's Martial Arts Association (YMAA), 1986.
4. Shaolin Chin Na, Yang's Martial Arts Association (YMAA), 1987.
5. Wai Dan Chi Kung, Vol. 1 - The Eight Pieces of Brocade, Yang's Martial Arts Association (YMAA), 1987.



Dr. Yang Jwing-Ming

FOREWORD

Since the 1960's, Chinese martial arts have become more and more popular in the Western world. This is especially true of the internal styles such as Tai Chi, Hsing Yi (pronounced ee), and Ba Kua. This has happened because more and more people are realizing that by practicing these arts they can not only learn effective techniques for self defense, but they can also gain a significant improvement in their health.

This fact is not surprising if you understand that the internal Chinese martial styles are based on Chi theory, and are considered to be part of Chi Kung (internal energy) training. Chi is the Chinese word for the natural energy of the universe. Chi Kung is the science of this energy, especially as it circulates in the human body. The Chinese have been studying Chi for over four thousand years, and they have learned how to apply their knowledge of this energy to meditation and to certain types of movement in order to improve physical and mental health and increase longevity. They have found that Chi theory and principles can also be used to increase muscular power to a much higher level than normal. This is done by energizing the muscles with Chi through the concentrated, meditative mind.

Although Hsing Yi is classified as an internal style, its theory and principles of defense and applications are different from those of the best-known internal style, Tai Chi. While Tai Chi emphasizes power that is as soft as a whip, Hsing Yi uses power which is like rattan - soft at the beginning and hard at the instant of striking. While Tai Chi emphasizes using defense as an offense, Hsing Yi emphasizes using offense as the defense. While Tai Chi focuses on middle and short range fighting techniques, Hsing Yi concentrates on short range fighting. In this, Hsing Yi's Jing (martial power) seems to resemble White Crane's, yet it has its own unique theories of defense and offense. Hsing Yi's power must always remain soft internally, yet it must be hard externally whenever necessary.

Although Hsing Yi has only five basic movements, their variations and applications are unlimited. It is like dancing the waltz - which has only three basic steps, but hundreds of variations. Therefore, although the beginner will find Hsing Yi easier to learn than many other arts, it will still take more than ten years of pondering and practice to reach the deeper level of understanding and application. Because of this, it is a good style for a beginner who does not have any experience in the internal styles. It is also good as a second internal style for those who have already learned one, and it will increase their understanding of their first style. For those who are only interested in health, Hsing Yi provides a few simple movements which will achieve that goal.

When you read this book, it is especially important for you to understand Hsing Yi's theories and principles. They will serve as a map, and provide you with clear directions to lead you to your goal in the shortest possible time. If you do not understand the theory, what you learn will be only flowers and branches, and it will have no root.

PREFACE

Master Liang Shou-Yu

When I was six years old, I started to train Chi Kung, which is related to Chinese martial arts. When I was eight, I began to learn and practice traditional Chinese Kung Fu. Although I have been involved in teaching Wushu and Tai Chi Chi Kung for more than twenty-five years, I have never written a martial arts book in a language other than Chinese. I have hesitated to write anything because, compared with the vast and profound domain of Chinese martial knowledge, my own understanding is so limited and unrefined. In addition to this, the political situation in mainland China has been so unsteady that writing has become one of the most difficult things to do there.

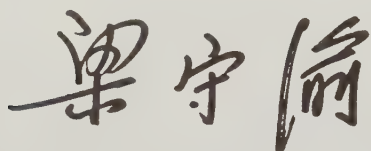
Since I arrived in North America in 1981, I have dedicated my best efforts to introducing the various marvelous forms of traditional Chinese Wushu to Western society. Although I had written a few Chinese books about martial arts training and a few articles related to the Ermei style of martial arts, I have always felt that my English was not good enough to write a book in English.

In 1985 I had a chance to become acquainted with Dr. Yang Jwing-Ming, and in no time we became the closest of friends. I really admire his talent both in scholarship and the martial arts. I respect him more highly for his sincerity, humility, and eagerness to help others. I also especially admire his morality in respecting teachers and elders, and the fact that he takes the real "Tao" so seriously. In addition to teaching his students Wu Kung (martial Kung Fu), he is also very serious about teaching them about martial morality and individual moral cultivation. This is an extremely precious virtue, especially in today's martial society. Because he is humble in treating others and in learning, he has gained many aspects of knowledge. Because of his intelligent study from books, his martial arts knowledge is abundant and vast. Everytime we meet, it is always the most joyful and happiest time for us. We learn from each other, we study and discuss. I feel I have really gained a lot of benefit from this.

The publication of this Hsing Yi book, as a matter of fact, is all Jwing-Ming's effort. What I have done is only introduce the movements and the sequences which I have learned. Because of this my name is listed as one of the authors. Therefore, for the publication of this book I would like to thank my brother - Dr. Yang Jwing-Ming. I

am also grateful to the others who have helped in completing this book.

Even though Dr. Yang and I have tried our best in this book to introduce the Hsing Yi arts to the Western world, the domain of Hsing Yi is so wide and its contents are so abundant and profound that there are still many voids which need to be filled. We sincerely wish that talented Hsing Yi masters will not hesitate to share their knowledge either through writing or through seminars with the public. In this way, through all of our efforts we will be able to promote the Chinese internal arts. Naturally, their suggestions on this book are quite welcome and appreciated.

The image shows a piece of calligraphy in Chinese characters. The characters are '梁守備' (Liang Shou-Yu), written in a bold, expressive cursive style. The ink is black on a light background.The image shows a piece of calligraphy in English. The name 'Liang Shou-Yu' is written in a stylized, cursive script. The ink is black on a light background.

Master Liang Shou-Yu

PREFACE

Dr. Yang Jwing-Ming

Although I have practiced Tai Chi Chuan for more than 27 years, it was not until the last few years that I realized that I have just started to taste the essence and comprehend the deep theory of the internal arts. I now consider myself to be only a beginner in the Chinese internal arts. This understanding has increased my desire to explore other internal martial styles such as Hsing Yi and Ba Kua, which have different theory from that of Tai Chi Chuan. However, because of my busy schedule and also because of the difficulty in finding a qualified teacher in the USA, I have never had the chance to explore another internal martial art.

It was not until 1985 that I was fortunate enough to meet Master Liang Shou-Yu in Houston. I learned that he is a living repository of China's vast cultural heritage in the field of internal and external martial arts and Chi Kung. We know that the emergence of a great master does not occur by mere coincidence of events. However, Master Liang did have all the advantages of being born into a martial arts family and having the chance to come into contact with many legendary grandmasters. Because of his love and utter devotion to the martial arts, and because of his characteristic perseverance and insight, Master Liang has made himself a superbly seasoned artist, striving for nothing less than the utmost precision and perfection of the art.

When we met and realized we both shared a love for the Chinese martial arts, we felt a sense of respect for each other. This soon grew into a feeling of brotherhood, and since then we have shared our knowledge openly, without doubt or hesitation.

When I found that Mr. Liang is also an expert in Hsing Yi, I asked him to teach me and my students. During this learning and teaching period, we felt that it would be a good idea to write a Hsing Yi book together. We felt that with my experience in writing and publishing, as well as my background in the internal arts and Chi Kung, and also with the assistance of the many Hsing Yi books which were published earlier in this century, we should be able to write a systematic, theoretical analysis of the art. Since theory is the root and the foundation of any training, we believe that a theoretical discussion of Hsing Yi is necessary to help the practitioner increase his understanding and advance his training. Furthermore, in order to write a good book, I must dig into it deeply until I really understand it. This helps me to lay out the right path for my training.

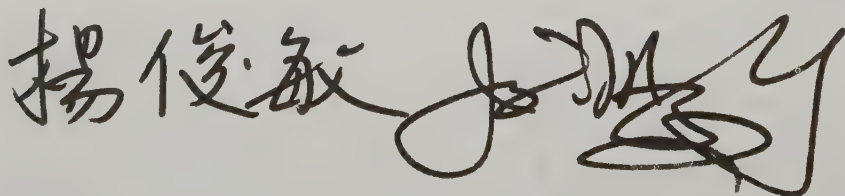
Although I have been responsible for writing the theoretical portion, it has all been carefully checked by Master Liang. Since the forms and the postures are very important for teaching those who intend to learn from the book, they are demonstrated primarily by Master Liang himself. We hope that our mutual effort has resulted in a worthwhile book.

In this book, the first chapter will define Hsing Yi Chuan and explain its training content, survey its history, and review the life of its creator, Marshal Yeuh Fei. The second chapter will consist of a theoretical analysis of Hsing Yi, which will be based on the documents which have been passed down from ancient times in the form of poetry or songs. These documents will be first translated and then commented upon. This discussion will lead you into a deep theoretical understanding of Hsing Yi.

Since Hsing Yi is an internal martial art, it has routine forms for training the internal Chi. This is very common in almost all of the Chinese martial styles. In the third chapter, we will introduce the traditional Hsing Yi Chi Kung training. Through this training, not only will your health be significantly improved, but also your internal strength will be greatly increased. Chapter 4 will introduce the five most basic Hsing Yi movements. These five movements are the foundation of the entire art, and all the various techniques are derived from them. Only when you understand these five fundamental movements will you be able to understand the relationship between them of mutual production and conquest.

Once you understand the relationship of the five fundamental movements, you will be ready for the practice sequence in Chapter 5 which utilizes these movements. To help you go deeper into the art, Chapter 6 teaches an intermediate sequence. To help you to understand the application of the Hsing techniques, a two-man fighting set will be introduced in the seventh chapter. This will be followed with a conclusion in Chapter 8.

Readers who are interested in digging more into Hsing Yi theory should seriously study Appendix A. It contains the ten important training theses written by Marshal Yeuh Fei, along with translation and commentary. These theses are the roots of the entire Hsing Yi training, and will lead you to a deep level of understanding.



Dr. Yang Jwing-Ming

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ABOUT THE AUTHOR: DR. YANG JWING-MING

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Chapter 1

General Introduction

1-1.Introduction

Although the internal styles of Chinese martial arts are becoming more popular in the Western world, many people still have questions about them. The most common questions are: what are the major differences between the external and internal martial styles? How is Chi related to these different styles? What are the differences between martial and non-martial Chi Kung? What are the differences in both theory and techniques between the different internal styles? You need to have the answers to these general questions before you can have an understanding of the role that Hsing Yi (pronounced ee) Chuan plays among the Chinese internal arts. Then you will be able to ask yourself why you want to learn Hsing Yi rather than Tai Chi or some other internal style.

In this section we will briefly answer all of these questions. To answer them fully would actually require a rather large book. It is almost like trying to describe the different tastes of various Chinese foods. You can get a general idea, but unless you actually sample them, you will not really understand what you are reading about. This is especially true in the Chinese internal arts, where the spiritual feeling and enlightenment are the ultimate goals.

Differences between the Internal and External Styles:

Before we go into the differences between the internal and external styles, you should first recognize one important point: all of the Chinese styles, both internal and external, came from the same root. If a style does not share this root, then it is not a Chinese martial style. This root is the Chinese culture. Throughout the world, various races have created many different arts, each one based on that race's cultural background. Therefore, it does not matter which style you are discussing, as long as it was created in China, it must contain the essence of Chinese art, the spirit of traditional Chinese virtue, and the knowledge of traditional fighting techniques which have been passed down for thousands of years.

Martial artists of old looked at their experiences and realized that in a fight there are three factors which actually decided victory. These three factors are speed, power, and technique. Generally speaking, speed is the most important among the three. This is simply because, if you are fast, you can get to the opponent's vital areas more easily. Even if your power is weak and you only know a limited number of techniques, you still have a good chance of inflicting a serious injury on the opponent.

If you already have speed, then what you need is power. Even if you have good speed and techniques, if you don't have power your attacks and defense will not be as effective as they could be. You may have met people who had great muscular strength but no martial arts training who were able to defeat skilled martial artists who didn't have power. Finally, when you have good speed and power and if you can develop good techniques and a wise strategy, then there is no doubt that victory will belong to you. Therefore, in the Chinese martial arts, more than the study of techniques, increasing speed and improving power are the most important subjects.

It does not matter what techniques a style creates, they must all follow certain basic principles and rules. For example, all offensive and defensive techniques must effectively protect vital areas such as the eyes, throat, and groin. Naturally, when you attack, you must be able to access your opponent's vital areas without exposing your own.

It is the same with speed and power training. Although each style tried to keep their methods secret, they all followed the same general rules. For example, developing muscle power should not be detrimental to your speed, and developing speed should not decrease your muscular power. Both must be of equal concern. Furthermore, the training methods you use or develop should be appropriate to the techniques which are characteristic of your style. For example, in eagle and crane styles, the speed and power of the grabbing are extremely important and should be emphasized.

According to the available documents, before the Liang dynasty (540 A.D.) martial artists did not study how to use Chi to increase speed and power. After the Liang dynasty martial artists realized the value of Chi training in developing speed and power, and it became one of the major concerns in almost all styles. Because of this, we should discuss this subject by dividing it into two eras. The dividing point should be the Liang dynasty (540 A.D.), when Da Mo was preaching in China.

Before Da Mo, even though Chi theory and principles had been studied and widely applied in Chinese medicine, they were not used in the martial arts. Speed and power were generally developed through continued training. Even though the training emphasized a concentrated mind, they did not take the next step and link this to developing Chi. Instead, they concentrated solely on muscular power. For this reason, these styles are classified as external styles.

Then, the emperor Liang Wu invited the Indian monk Da Mo to China to preach Buddhism. When the emperor did not agree with Da Mo's Buddhist philosophy, the monk went across the Yellow River to the Shaolin Temple. He saw that many priests were weak and fell asleep during his lectures. He decided to go into meditation to discover how to help the monks. After nine years of meditation in a cave, he wrote two classics, *Yi Gin Ching* (Muscle/Tendon Changing Classic) and

Shii Soei Ching (Marrow/Brain Washing Classic). After Da Mo died, the Shaolin priests continued to practice his methods, especially the Yi Gin Ching, to strengthen their bodies and spirits. They soon found that the training not only made them healthier, it also made them stronger. At that time, even priests needed to know martial arts to protect themselves from bandits. When they combined the Chi training with their traditional defense techniques they became very effective fighters. As Da Mo's training methods spread out from the Shaolin Temple, many forms of martial Chi Kung were developed. This is discussed more thoroughly in the book "Muscle/Tendon Changing and Marrow/Brain Washing Chi Kung" by Dr. Yang.

The Yi Gin Ching was not originally intended to be used for fighting. However, the martial Chi Kung based on it was able to significantly increase power, so it became a necessary training course in the Shaolin temple. This had a revolutionary effect on Chinese martial arts, leading them to establish an internal foundation based on Chi training.

A short time after Da Mo died, several martial styles were created which emphasized a soft body, instead of the stiff muscular body developed by the Shaolin priests. The reasons for this were very simple. They believed that since Chi (internal energy) is the root and foundation of physical strength, a martial artist should first build up this internal root. When his Chi was abundant and full, it could energize the physical body to a higher level so that power could be manifested more effectively and efficiently. In order to build up the Chi and circulate it smoothly in the body, the body must be relaxed and the mind must be concentrated. We know of at least two internal styles which were created during this time (550-600 A.D.): Hou Tian Fa (Post-Heaven Techniques) and Sheau Jeou Tian (Small Nine Heavens). According to some documents, these two styles were the original sources of Tai Chi Chuan, the creation of which is credited to Chang San-Feng of the late Song dynasty (around 1200 A.D.).

The various martial arts are divided into external and internal styles. While the external styles emphasize training techniques and building up the physical body through some martial Chi Kung training, the internal styles emphasize the build up of Chi in the body. In fact, all styles, both internal and external, have martial Chi Kung training. The external styles train the physical body and hard Chi Kung first, and gradually become soft and train soft Chi Kung; while the internal styles train soft Chi Kung first, and later apply the Chi built up to the physical techniques. It is said that: "The external styles are from hard to soft and the internal styles are from soft to hard, the ways are different but the final goal is the same." It is also said: "External styles are from external to internal, while internal styles are from internal to external. Though the approaches are different, the final goal is the same." Again, it is said: "External styles first Li (muscular strength) and then Chi, while internal styles first Chi and later Li."

The preceding discussion should have given you a rough idea of how to distinguish external and internal styles. Frequently, internal and external styles are also judged by how the Jing is manifested. Jing is defined as "Li and Chi," (Li means muscular strength). It is how the muscles are energized by the Chi and how this manifests externally as power. It is said: "the internal styles are as soft as a whip, the soft-hard styles (half external and half internal) are like rattan, and the external

styles are like a staff." If you are interested in this rather large subject, please refer to Dr. Yang's books "Advanced Yang Style Tai Chi Chuan, Vol. 1" or to the future YMAA Chi Kung publication: "Martial Chi Kung."

Chi, Health, and Martial Arts:

First let us define Chi. The original meaning of the Chinese word Chi was "universal energy." Every type of energy in this universe is called Chi. When this term was later applied to the human body, it meant the energy which is maintained or circulated in the body. In the last twenty years, a clearer definition of the Chi which is circulating in the human body has arisen: bioelectric energy. All other types of energy in different forms, such as heat or light, are considered to be only transformation of bioelectric energy.

In this universe, Chi is the original energy source which keeps the entire universe alive. It is the same in the human body, where Chi keeps the various cells alive and keeps the physical body functioning. Your body is like an electric fan which needs electricity to make it turn. If the electric circulation is insufficient, the fan will not work properly. In the same way, if the Chi supply in your body is insufficient or stagnant, you will become sick or even die.

In Chinese Chi Kung and medicine, Chi is classified as Yin because it can only be felt, while the physical body is classified as Yang because it can be seen. Yin is the root and source of the life which animates the Yang body (physical body) and manifest power or strength externally. Therefore, when the Chi is strong, the physical body can function properly and be healthy, and it can manifest a lot of power or strength.

In order to have a healthy and strong body, you must learn how to keep the Chi circulating in your body smoothly, and you must also learn how to build up an abundant store of Chi. In order to reach these two goals, you must first understand the Chi circulatory and storage system in your body.

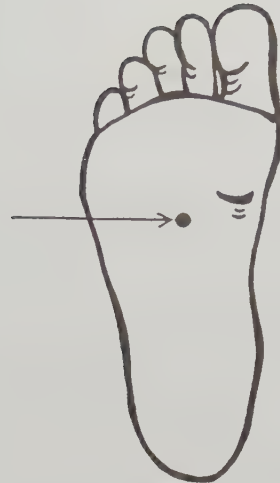
In your body, there are twelve Chi channels which function like rivers and distribute Chi throughout your body. There are also eight "extraordinary Chi vessels" which function like reservoirs, storing and regulating Chi in your body. One end of each channel is connected to one of the twelve internal organs, while the other end is connected to either a finger or toe. These twelve Chi channels lead Chi to the twelve organs to nourish them and to keep them functioning properly. Whenever the Chi level circulating in the channels is abnormal due to stagnation or sickness, one or several organs will not receive the proper amount of Chi nourishment and will tend to malfunction.

The eight vessels include four in the body and four in the legs. These vessels store Chi, and are able to regulate the Chi flow in the twelve Chi channels. In addition, there are five gates through which the Chi in the body communicates with the Chi in the surrounding environment, and further help to regulate the body. The main gate is the head. There are four secondary gates: a Laogong cavity in the center of each palm (Figure 1-1), and a Yongquan cavity on the bottom of each foot (Figure 1-2). The tips of the fingers and toes are also considered lesser gates and help with the regulation of Chi. Furthermore, there are thousands of pores over the whole of your body which are also considered small gates which constantly regulate the body's Chi and therefore adjust the body's Yin and Yang.



Laogong (P-8)

Figure 1-1. Laogong cavity



Yongquan (K-1)

Figure 1-2. Yongquan cavity

In order to have a healthy body and slow down the aging process, you must learn how to keep the Chi circulating in the twelve channels smoothly, and you must learn how to fill up the Chi reservoirs so that they can regulate the Chi flow efficiently. You must also learn how the Chi in your body communicates with the Chi around you so that your body can adapt to natural conditions.

If you can understand Chi circulation theory in the human body, then you will be able to understand how Chi can be related to the martial arts. Remember that the human body is not a machine like the forementioned electrical fan. It is alive, and able to improve itself. When your Chi grows stronger, your physical body will also grow stronger. Therefore, if you build your Chi up to a stronger level, your organs and physical body will receive more nourishment and their condition will improve, and you will also become stronger.

To make this clearer, remember that many parts of your body, such as the limbs, are governed by your mind. The governing process is very simple. Your mind generates an idea, and this thought leads Chi to the appropriate muscles to energize them so that they will perform the desired action. The key to martial Chi Kung training is learning how to lead your Chi more efficiently so that you can manifest more power. According to Western science, people normally never use their muscles at more than 40 to 50% of their maximum capability. This is simply because you don't need any more for your daily activities. This also implies that your mind has never been trained to lead the Chi more efficiently.

The Chinese martial artist learns how to concentrate his mind through meditation or other training so that it can lead his Chi efficiently. This significantly increases his power and makes his techniques more effective. The martial artist also learns through meditation to use his Chi to raise his spirit and also his morality. Through correct training, the mind can reach a very calm and peaceful state. The real "Tao" of Chinese martial arts aims for both spirit and skills. The correct way of training is to perfect oneself both in techniques and

spirit, not to conquer others. Only then can you obtain the full benefits of good health and lead a meaningful life.

Popular Chinese Internal Martial Arts:

Because all Chinese martial styles utilize some Chi Kung training, it is difficult to distinguish the external styles from the internal. Traditionally, almost all of the Chinese martial styles were taught in secret, and it was not until the last 100 years that these secrets were gradually exposed to the general public. There are many styles that are still taught secretly. Because of this conservatism, most people (including many Chinese martial artists) do not have enough information to distinguish the styles clearly. There are four generally known styles which emphasize Chi development more seriously than other styles, and are therefore considered internal. These four styles are Tai Chi Chuan, Hsing Yi Chuan, Ba Kua Chang, and Liu Ho Ba Fa. We would like to briefly introduce the major differences between these four styles.

Before we discuss these differences, we would first like to point out the similarities among these four styles. First, they all concentrate on training the circulation of Chi and building it up to a higher level. Second, they all emphasize a calm and peaceful mind. And finally, all four styles are very effective in improving health.

1. Tai Chi Chuan:

- A.** In order for the Chi to move freely and smoothly in the physical body, the body must be relaxed from the skin to the bone marrow and the internal organs. In order to lead the Chi to any part of the body without stagnation, in addition to the body being relaxed, the movements must be as soft as a baby's.
- B.** When Jing is emitted for an attack, it is like a whip. Though soft, the power is strong and penetrating.
- C.** The fighting strategy is more defensive than offensive. This means that defense is often treated as the preparation for an attack. Because of this, training focuses on yielding, neutralizing, sticking, adhering, and coiling, and movements are always rounded. "Pushing hands" practice leads the practitioner to this goal.
- D.** Strategy and techniques indicate that Tai Chi specializes in fighting mostly in the short and middle ranges. Almost all of the kicks trained in the Tai Chi sequences focus within these ranges.

2. Hsing Yi Chuan:

- A.** In order to enable the Chi to move freely and smoothly in the physical body, the body must be natural and comfortable. In the beginning of both attacking and defensive movements, the body remains soft so that Chi can be led to the limbs. The body is then stiffened for an instant upon striking to manifest the Jing. Hsing Yi Jing is like rattan, soft at the beginning and hard at the end. Jing manifests like a cannonball exploding.
- B.** The fighting strategy is more active than passive. Offensive movement is usually used as a defense. Although techniques such as yielding, neutralizing, sticking, adhering, and coiling are used, the attacking mind and movement remain paramount. In order to keep up momentum, straight forward and backward movements are emphasized, although some dodging and sideward movements are used.

C. Because of the strategy and techniques emphasized, Hsing Yi can be very effective within the short fighting range. Though some kicks are trained, almost all of them are directed at targets below the groin.

3. Ba Kua Chang:

A. The movements of Ba Kua Chang are not as soft as Tai Chi Chuan, yet they are not as hard as Hsing Yi. The internal Chi is the main focus of the training.

B. The fighting strategy emphasizes circular movements. Both the stepping and the techniques are circular. Although many techniques such as yielding, neutralizing, sticking, adhering, and coiling are used, they are mainly adopted to coordinate with the round movements. Attack and defense are equally important. Rounded defensive movements are usually used first, followed by rounded attacking movements to uproot the opponent and make him fall.

C. Because of its strategy and techniques, Ba Kua can be effective at all ranges. Because round stepping movements are constantly used in coordination with the techniques, kicks are seldom used. The training focuses instead on firm and rapid walking.

4. Liu Ho Ba Fa:

Liu Ho Ba Fa is a combination of the strategy and techniques of Tai Chi, Hsing Yi, and Ba Kua. Therefore, the training contains soft within the hard and hard within the soft. Its strategy contains straight line forward and backward, as well as circular movements. It utilizes all three fighting ranges. It does not emphasize kicking techniques. It is normally taught to people who have already learned the three styles, because they are most likely to be able to understand the essence of the three and mix the techniques skillfully and apply them effectively.

Why Learn Hsing Yi?

Each of the styles discussed above has its own characteristics and its own advantages. You may have decided that one of them may be better for you. The effectiveness of the techniques and strategy depend upon the actual situation and your opponent's expertise. In fact, very often you will find that one who spends a relatively short time learning and mastering an easier style is able to defeat an opponent who has practiced a more difficult style for a long time. Remember, **LEARNING A FEW USEFUL THINGS IS BETTER THAN LEARNING A LOT OF THINGS YOU CANNOT USE.** The best approach in learning anything is to master a few things and comprehend them deeply, rather than learning a lot and staying on the surface.

Next, we will summarize some advantages of learning Hsing Yi Chuan. Hopefully this will give you a clearer idea of whether or not you would like to learn this art.

1. The basic forms are simple and easy to learn. Hsing Yi Chuan is like the Waltz - there are only a few simple moves, so it is easy to learn. Like the Waltz, there are hundreds of variations derived from the basic movements, and their applications are countless. Therefore, it is very suitable for beginners who are interested in understanding the internal styles of Chinese martial arts. Also, because of its countless variations, after one has mastered the basic movements, Hsing Yi Chuan can be used as a second style for those who already have some experience in internal arts.

2. The fundamental theory and training principles are easy to understand. Therefore, it is very easy for a beginner to have a firm comprehension of the theory of the style right from the beginning. In most other systems you have to practice for many years before you comprehend the essence of the style. As your training progresses you will find that your understanding of the theory deepens in regard to both health and martial arts. Like Newton's equations, they look simple, but the derivations from the equations are deep and many. The depth of Hsing Yi theory makes it suitable for those experienced internal martial artists who would like to compare the essence of Hsing Yi with their original style. Remember **THE MORE ANGLES YOU LOOK AT SOMETHING FROM, THE BETTER YOU WILL UNDERSTAND IT.**
3. From the point of view of health, the movements of Hsing Yi Chuan are designed for strengthening the five important Yin organs: heart, lungs, kidneys, liver, and spleen. Practicing these five basic movements will remove stagnant Chi and smooth out the Chi circulation, and build up the health of the organs.
4. The theory of Hsing Yi's fighting strategy is based on the mutual relationships of production and conquest of the Five Phases. Through these relationships, the five basic movements can be skillfully combined to make a very effective fighting style. A style which is simple to learn and has simple fighting principles is often more effective than styles which have many complicated techniques and an involved fighting theory.
5. The deeper advantage of practicing Hsing Yi is probably in the spiritual realm. Hsing Yi's theory and techniques are aggressive, yet the practitioner avoids emotional excitement. Hsing Yi manifests great power, but it is a very refined power, and while the strategy is offensive, it is not disordered. Continued training in Hsing Yi can make you spiritually brave so that you will be able to face challenges with equanimity. Your spirit can be raised to a very powerful stage, yet you will remain calm, peaceful, and in control. This is essential for facing this world and leading a meaningful life. When you read the poetry and songs in the second chapter, try to catch the spiritual feeling and understand the profound meaning of the style.

1-2.What is Hsing Yi Chuan?

In order to survive in what is oftentimes a violent and cruel world, animals must very quickly develop the ability to protect themselves from natural dangers and other animals. All wild animals still have the instincts and senses for this. They all still know how to hunt and fight to survive. These abilities require physical strength, a natural, instinctively perceptive mind, and a highly alert spirit. For example, an eagle must have sharp eyes and claws. A tiger doesn't just need a strong body and claws, it must also have the spirit which makes other animals afraid of it.

We humans have lost most of the natural instincts, senses, and fighting abilities that all other animals possess. In order to regain these abilities and use them to fight against other men, the martial artists in ancient times imitated the fighting techniques and spirits of animals, modifying them with human rational analysis. This is how many different styles were created.

Hsing Yi was created in imitation of the fighting techniques and spirit of twelve animals. One of the documents which are available to us contains a section which explains what Hsing Yi is. We would like to translate it here and make some comments. Hopefully this will give you a clear concept of Hsing Yi Chuan.

About Hsing Yi

形意說

形者，形象也。意者，心意也。

(What is) the Hsing (the shape)? The shape of imitating. (What is) the Yi (the mind)? The mind (generated) from the Hsin (heart).

"Shape" here means the external appearance or the movements used in fighting, and Yi (pronounce ee) means the mind which is generated internally from the heart (Hsin, the emotional, feeling mind). Therefore, Hsing Yi is an internal style which imitates the shapes of twelve animals and their inner characteristics when they fight.

According to Chinese Chi Kung, Yi is the wisdom mind, which is generated from the Hsin (emotional mind). The emotional mind makes you excited, quick, and agile, while the wisdom mind makes you calm and gives you clear and accurate judgement. When you are able to combine your Hsin and Yi, your movements will be fast and agile, yet accurate and calm.

Therefore, Hsing Yi is an internal martial art which utilizes the techniques of the twelve animals, and also requires an internal cultivation by which the Hsin and Yi can be combined.

人爲萬物之靈，能感通諸事之應，是以心在內，而理周乎物，物在外，而理具於心。

(Only) man of the million living things has a "Ling" (supernatural spirit). (He) is able to feel and respond to everything. This is because (he has a) Hsin (emotional mind) internally to comprehend the surrounding objects, objects are external, but the "comprehending" is internal. Objects are external, but the "comprehending" is internal.

"Ling" means supernatural spirit. The Chinese people believe that men are more civilized and wiser than other animals simply because they have a "Ling" which allows them to feel, understand, and communicate with nature. All of this is because we have stronger emotional feelings than other animals. The outside of your body and everything external to you is comprehended by your mind, which is within you. The control of your body's posture and movement also comes from your internal awareness and understanding.

意者，心之所發也；是故心意成於中，而萬事形於外，內外相感，不外一氣之流行。

The Yi (wise judgement) originates with the Hsin (emotional mind). Therefore, (when) Hsin and Yi sincerely exist within, then millions of objects will be shaped externally. The internal

and external correspondence (depends on) nothing but the circulation and transport of the one Chi.

Your Yi (wisdom mind) originates with your Hsin (heart, or emotional mind). This is because it is your emotional mind which first responds to stimuli. Your wisdom mind evaluates what the emotional mind has perceived. If your wisdom mind is in control of your emotional mind, and they both sincerely work together, then you will have great control of everything external, both your body's posture and movements, and your interactions with people and things around you ("millions of objects"). This control is the result of having strong, healthy Chi circulation, and also of being able to effectively move the Chi wherever you wish.

故達摩祖師本之，而創是拳，其旨在養氣，在益力，動作簡而功用無窮，故名之曰“形意拳”也。

Therefore Da Mo, the ancestral teacher, used this (theory) and created this fist (i.e., style). His objective was Yeang Chi (i.e., cultivating Chi) and increasing the Li (muscular strength). The movements are simple, but its achievements and applications are unlimited. Therefore, it is named Hsing Yi (Shape-Mind) Chuan.

It is believed that Marshal Yeuh Fei was the creator of Hsing Yi. However, since his art originated at Shaolin, many martial artists credit Da Mo as the original ancestor.

Many people think that Shaolin Kung Fu is limited to the external techniques, but they are wrong. All of the Chinese martial styles require internal training to build up the Chi in order to reach a high level of skill. Hsing Yi Chuan is a typical example. It emphasizes Yeang Chi. Yeang means to nourish, to increase, to raise, and to cultivate. Only after you have built up your Chi to a higher level will you be able to use it to effectively energize the muscles and increase your power. Muscle power is called "Li." Li is the demonstration of muscular power, but it must be energized by Chi (refer to Dr. Yang's book: "Advanced Yang Style Tai Chi Chuan, Vol. 1").

1-3. History of Hsing Yi Chuan

The history of the martial arts before the Ching dynasty (1644 A.D.) is very vague because almost all of the Chinese martial artists were conservative and the styles were passed down secretly. It is the same with Hsing Yi Chuan. According to most of the available documents, the origin of Hsing Yi should probably be dated at least as far back as the Liang dynasty (550 A.D.) at the Shaolin temple. This is because, at this time, the Shaolin temple was already imitating the movements and fighting spirit of five animals in their martial arts training. Later, during the Southern Song dynasty (1127-1278 A.D.), it is believed that Chang, San-Feng combined the concepts of Shaolin martial arts with his own understanding of Chi and created Tai Chi Chuan. In fact, many Hsing Yi practitioners believed that Hsing Yi originated at Wudang mountain, the same as Tai Chi Chuan did.

Since the late Southern Song dynasty, when the soldiers in Marshal Yeuh's army were trained in Hsing Yi, the art has become very popular, and Marshal Yeuh is frequently credited with creating the art. However, since his martial arts originally came from the Shaolin temple, many people trace Hsing Yi's ancestry back to the Shaolin temple.

Between the Song and the late Ming dynasties, the history of Hsing Yi is again unclear. During the Ching dynasty (1644-1912 A.D.), Hsing Yi became more popular because the mind of the Chinese people was more open, due in part to the more frequent contacts with Western culture. Consequently, its history during this period is better known.

Generally, it is believed that a martial artist named Ji Jih-Kee (nicknamed Long-Feng) of Pwu Jou, who traveled and visited the well known masters in the mountains of Szechuan and Sanxi provinces, obtained on Jong Nan mountain a secret book on Hsing Yi written by Marshal Yeuh. After he studied the art for some time, he passed it down to his disciple Tsaur Jih-Wuu, who in turn passed it down to Ji Show and Maa Shyee-Lii. Ji Show later published Yeuh's book and popularized the art even more.

There have been many famous Hsing Yi masters since then. From then (Ching Torng Jyh, 1862 A.D.) until now, countless people have learned Hsing Yi Chuan. Here we can only name some of the best-known ones. There were Day Long-Ban and his brother Day Ling-Ban who learned from Maa Shyee-Lii during the Shyan Feng period (1851-1862 A.D.). Then they passed the art down to Li Luoh-Neng. Li Luoh-Neng then passed it down to many of his students, the better-known ones being Song Shyh-Rong, Jiu Yeong-Horng, Liu Chyi-Lan, Guo Yuen-Shen, and Bor Shi-Yuan. Among these five, Liu Chyi-Lan had many students such as his three sons, Liu Jiin-Tarng, Liu Diann-Chen, Liu Rong-Tarng, and students Li Tswen-Yih, Jou Ming-Tay, Chang Jan-Kwei, Jaw Jenn-Biau, and Geeng Jih-Shann. Also, Guo Yuen-Shen passed down his arts to Liu Yeong-Chyi, Li Kwei-Yuan, and Chyan Yann-Tarng.

In the beginning of this century, when the Ching emperor fell and the republic was organized by Dr. Sun Yat-Sen, the entire country entered a new era. As the nation gradually became more open-minded, the traditional secrets were more easily revealed to the public, and an enormous number of people took up Hsing Yi. For example, Li Tswen-Yih and Chang Jan-Kwei had a great many students, among them Li Yuen-Shan and Shang Yuen-Shyang. Shang Yuen-Shyang's student Jinn Yuen-Tyng was a well known Hsing Yi promoter fifty years ago. Also, Li Kuei-Yuan's student Suen Luh-Tarng was well-known as a Tai Chi, Hsing Yi, and Ba Kua master. Finally, Jeng Hwai-Shyan learned from Suen Luh-Tarng and passed his arts to master Liang Shou-Yu.

You can see that a chart of the generations of Hsing Yi masters would be very complicated. Keep in mind, also, that there are probably at least ten times as many people who also reached a high level of mastery, but are not well-known because they did not share their knowledge so generously with the public. This implies that the people mentioned were not necessarily the best Hsing Yi players of their time. (A similar thing happened with Tai Chi Chuan. A great many people throughout the world know about Yang Chen-Fu and his style of Tai Chi Chuan, but fewer people know about his uncles and the generation older than his uncles whose techniques were said to be much higher than his.)

Because the origin of Hsing Yi Chuan is so unclear, many martial artists would therefore credit Marshal Yeuh Fei with its creation. There are several reasons for this. First, Marshal Yeuh Fei was a Chinese hero and is respected by all Chinese. Second, Yeuh Fei's martial arts came from the Shaolin temple, which is considered the origin of both the internal and external styles. Third, Yeuh Fei's ten theses on Hsing Yi demonstrate a very deep understanding of the art. Even though he may not be the creator, his theses have shown us the correct way to master the art. Fourth, Yeuh Fei compiled and organized the Hsing Yi style into an effective martial system to train his soldiers. He is believed to be the first person to reveal the secrets of Hsing Yi to the public. Fifth, Yeuh Fei was not only an expert in martial arts, he was also well known as a Chi Kung master. He is credited with creating the Eight Pieces of Brocade, which is a Chi Kung set for health, and the external martial style Yeuh Jar Ing Jao (Yeuh Family's Eagle Claw). It is believed that only a person who was an expert in both Chinese medicine and martial arts would be able to combine them to create these styles.

Because of these reasons, and because almost all of the theory and principles discussed in this book are based on Yeuh Fei theses, we would like to give you a brief biographical sketch of Marshal Yeuh Fei.

1-4. Marshal Yeuh Fei

The Song dynasty in China was a sorrowful time for the Chinese. Wars with the northern barbarians (the Gin race), corruption in business and government, and the specter of starvation constantly oppressed the people. But in the midst of all these troubles there arose a man who showed by the purity of his spirit and ideals that goodness, righteousness, and loyalty were qualities that still lived. For countless generations after his betrayal and murder at the hands of traitors, Marshal Yeuh Fei (Figure 1-3) remains the ideal for the Chinese people of the completely virtuous man. In peace Yeuh Fei was a great scholar of the Chinese classics, in war Yeuh Fei was a brave and shrewd general who skillfully defeated the enemies of his country.

Yeuh Fei was born on February 15th, 1103 A.D. in Tang Yin Hsien, Henan province. While he was being born, a momentous event took place: a large, powerful bird called a Perng flew onto the roof and began to make a tremendous noise. The father sensed that the bird's presence was an omen which foretold a tumultuous yet inspired fate for his son; the father thus named his son Fei which in Chinese means "to fly." This reflected the father's belief that his son would fly to great and noble heights as a man.

When Yeuh Fei was but one month old, tragedy struck: the Yellow River flooded. Yeuh Fei's mother saved herself and her infant son by taking refuge in a giant urn; the urn acted as a small boat and took both mother and son to safety. When they reached dry land and the flood had receded, they went back to find that their home and property had been totally destroyed.

Yeuh Fei's mother was very poor, but she was a well-educated scholar, and possessed the courage, intelligence, and bravery to raise her son properly and give him noble ideals. Because they were too poor to pay for an education, Yeuh Fei's mother taught him personally. Each day she taught him how to read and write by drawing figures in

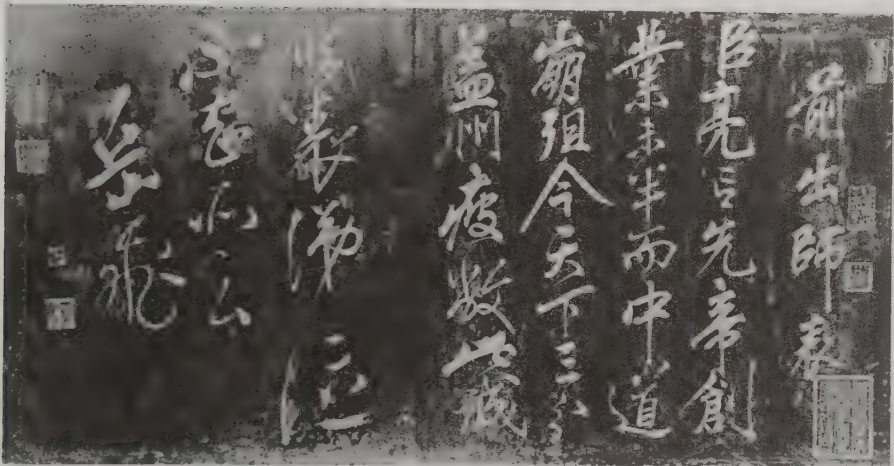


Figure 1-3. Marshal Yeuh Fei and a sample of his calligraphy

the sand. Even though he lacked the books, paper, and brushes that other children had, the poor Yeuh Fei became one of the best educated youngsters in his village; few children could match his scholarship.

In many ways the most important person and the greatest influence on Yeuh Fei's life was his mother. All the ideals that Yeuh Fei lived and died for were taught to him by his mother as they held their own classes using the sand as a blackboard. Without his mother's teachings and example, Yeuh Fei would never have become the brave, intelligent, and loyal leader that he was.

The young Yeuh Fei was a very avid reader. His favorite subjects were history and military theory. The book he admired and studied the most was "Suen's Book of Tactics" (Suen Tzu Bin Fa) by Suen Tzu (c.

220 B.C.), which described the theory and practice of warfare. From this book Yeuh learned important principles which later helped him in his military career.

When Yeuh Fei was a young man he became a tenant farmer for a landlord named Han Chi. After long hours of work he would come home to continue studying with his mother. Yeuh Fei was much admired for this, and for the great physical strength he showed as a young man. As in scholarship, no one could match his natural power and speed.

These admirable qualities were noticed by a certain man in the town called Jou Ton. Jou Ton himself was a scholar and a very good martial artist who had studied in the Shaolin Temple. Seeing that Yeuh Fei possessed many noble qualities, Jou Ton began to teach him martial arts. Martial arts as it was taught to Yeuh Fei was a complete system involving barehand combat, weapons, military tactics, horsemanship, archery, and other related subjects. By constant practice Yeuh Fei mastered everything Jou Ton taught.

When Yeuh Fei was nineteen years old (1122 A.D.) he decided to aid his country by joining the Song army in its war against the Gin, a nomadic people who had invaded the Northern Song. The Song dynasty, which was originally located in northern China, had to move to the south to re-establish itself with a new capital and emperor because the Gin had sacked their old capital and captured their emperor. The Song dynasty which was invaded is known as the Northern Song (960-1127 A.D.), while the Song dynasty that established itself in the South after the Gin invasion is known as the Southern Song (1127-1279 A.D.). For years the weakened Southern Song had to pay tribute to the Gin to keep them from attacking further south. When Yeuh Fei joined the army, the Southern Song was trying to regain its lost land by war.

Yeuh Fei proved himself to be an extraordinary soldier. His wisdom, bravery, and martial skill earned him promotion after promotion so that he became a general after only six years. Later, Yeuh Fei became the commander or marshal of the army that was assigned to fight the Gin. Upon assuming command, he instituted a systematic training program in martial arts for his soldiers. Although some martial training had previously existed, Yeuh Fei was the first to introduce Wushu into the army as a basic requirement before combat. Many times a young man joined the army only to find himself in battle the very next day. After a while, Yeuh's troops, known as Yeuh Jar Chun (Yeuh Family Troop) became a highly efficient and successful fighting unit.

The success of Yeuh's troops can be basically attributed to three things. First, he made all his training strict; the troops were trained in a serious and professional manner. The soldiers were pushed until they excelled in martial arts. Second, Yeuh Fei set up a military organization that was efficient and well run. Third, and most important, Yeuh Fei created for his troops two new styles of Wushu. The first style which he taught to the troops came from his internal training, and led to the creation of Hsing Yi. The second style, which he created out of external Wushu, was Eagle Claw, a style which put a major emphasis on Chin Na. The external style, because it was learned more easily, and because it had immediately practical techniques, made Yeuh's troops successful in battle.

With his highly trained troops Yeuh Fei was in favor of pressing the attack against the Gin. He was so loyal and patriotic that he felt it was

shameful for the Song to pay the Gin tribute. Yeuh Fei constantly felt intense personal agony from the humiliation that his country suffered. With the desire to free his country constantly on his mind, Yeuh Fei on his own initiative advanced his troops against the Gin to win back honor for the Song.

When Yeuh Fei went into battle, his highly trained troops had many victories as they began to march north. But Yeuh Fei had not yet encountered the Gin commander Wuh Jwu, who himself had never lost a battle. Wuh Jwu's terrifying success was largely due to his main weapon - the feared Kua Tzu Ma. The Kua Tzu Ma was an ancient version of the tank. It was a chariot carrying armored men, drawn by three fully armored horses which were connected by a chain. It was extremely difficult to disable either the horses or the riders, and so they completely dominated the battlefield.

Yeuh Fei had given much thought to defending against the awful Kua Tzu Ma. As in other cases, Yeuh's brilliant military mind came up with a solution. He found that the horses were not protected in one place - their legs; putting armor on the horses' legs would have made them immobile. It was too difficult to attack the horses' legs with conventional arrows and spears, so Yeuh Fei devised two simple but effective weapons: a sword with a hooked end, which was extremely sharp on the inside edge of the hook, and a shield made out of a vine called "rattan" (Tern). This army was called Tern Pai Chun, or "The Rattan Shield Army."

At last, both generals met on a fateful day. When the battle started, Yeuh Fei had the Rattan Shield Army crouching very low in the path of the Kua Tzu Ma. Before the chariots could reach the soldiers, they ran into obstacles such as ditches and upright spears which Yeuh Fei had had set up. Once these slowed down the chariots, Yeuh Fei's soldiers, who were mainly on foot, could move against the enemy with more ease. As the chariots advanced, the crouching men hooked and cut the legs of the horses, making them fall. It was impossible for the horses to trample the crouching men because the shields were greased, and the horses slipped every time they put their feet on them. When the crouching soldiers attacked the horses they only had to cripple one animal to stop a chariot. Once a chariot was stopped, other soldiers surrounded it and killed the riders. On that day Yeuh Fei scored a military victory which lives today in history and legend.

Yeuh Fei then proceeded north, regaining lost territory and defeating such Gin generals as the Tiger King and Great Dragon. But while Yeuh Fei was regaining his country's honor, the Gin leaders successfully bribed one of the most infamous men in Chinese history - Chin Kua - to stop Yeuh Fei. Chin Kua was at that time the prime minister, and the most influential man at the emperor's corrupt court.

While Yeuh Fei's army moved north, Chin Kua, to accomplish his evil act, decided to send an imperial order with the emperor's official golden seal (Gin Pie), asking Yeuh Fei to come back. According to tradition, a general fighting on the front line had the option of refusing an order to retreat. Chin Kua was counting on Yeuh Fei's patriotic sense of loyalty to the emperor to get him back. To ensure Yeuh Fei's return, Chin Kua sent twelve gold-sealed orders in one day; so much pressure made Yeuh Fei return.

When Yeuh Fei returned he was immediately imprisoned. Because Chin Kua feared that any sort of trial would reveal Yeuh Fei's inno-

cence, he ordered an officer named Ho Juh to thoroughly investigate Yeuh Fei's life in an attempt to find some excuse for the imprisonment. Ho Juh searched and searched, but he found nothing. Although a powerful general, Yeuh Fei had never abused his position for bad purposes. Ho Juh found that Yeuh Fei had lived a spartan life, and had fewer possessions than a peasant. When Ho Juh returned to Chin Kua, he reported only one fact of significance. When Yeuh Fei joined the army his mother tatooed on his back a certain phrase: "be loyal and pure to serve your country" (Ginn Chung Pau Kuo).

With such an honest general as Yeuh Fei, Chin Kua had only one alternative-to have his food poisoned. Thus was the noble general viciously betrayed by his own countrymen. Without the glory and honor that was his right, Yeuh Fei died in jail on January 27, 1142 A.D. (December 29, 1141 A.D. Chinese calendar). Yeuh Fei was thirty-eight years old. Later, Yeuh Fei's adopted son, Yeuh Yun, and Yeuh Fei's top assistant, Chang Shien, were also killed.

For twenty years Yeuh Fei was officially considered a criminal. But in 1166 A.D. a new and better government and emperor (Xiao Zong) took control. They refused to believe in the treachery of Yeuh Fei, and relocated his grave to the beautiful West Lake (Shi Hwu) in Hangzhou. In front of the grave are stone statues of Chin Kua and his wife (Figure 1-4), kneeling in repentance and shame before Yeuh Fei. These statues have to be replaced periodically, because many of the people who come to worship at the grave will deface or damage them out of anger at their treachery. Emperor Xiao Zong bestowed upon Yeuh Fei a new name which symbolized what he always was and always will be: Yeuh Wu Mu - "Yeuh, the righteous and respectable warrior."

1-5. The Contents of Hsing Yi Chuan

It is important to know just what the art of Hsing Yi consists of, so that you will be able to evaluate where you stand in your training. It is said that the Hsing Yi passed down in the North by Li, Luoh-Neng consisted of only the Five Phases or Five Fists (Wuu Hsing or Wuu Chuan), the Linking Sequence (Lien Hwan), and the Twelve Shapes (Shyr Er Hsing). Later Li's student Guo Yuen-Shen and Gou's student Li Tswen-Yih visited all of the well known Hsing Yi masters and compiled Hsing Yi into a more complete system.

Their new system consists of the Five Phases (or Five Fists), which include Pi, Tzuann, Beng, Pau, and Hern, as the basic movements which correspond to the Five Phases in the I Ching (Book of Changes):



Figure 1-4. Statues of Chin Kua and his wife

Metal, Water, Wood, Fire, and Earth. These five movements conform to the creation and conquest relationships of the Five Phases, which were used in the creation of the sequence named Five Phases Strike (Wuu Hsing Pau). This sequence was designed to help the student understand how to use the principles of mutual production and mutual conquest of the Five Phases.

Hsing Yi also includes a Five Phases Linking Sequence (Wuu Hsing Lien Hwan Chuan). This trains combining the Five Phases (or Five Fists) and learning how to apply them in a continuous way based on the theory of the Five Phases. This sequence emphasizes threading the Chi into one.

There is also the Twelve Shapes (Shyr Er Hsing) sequence which imitates the shapes and ways of fighting of twelve animals: Dragon (Long), Tiger (Hwu), Snake (Shyr), Eagle (Ing), Bear (Shyong), Monkey (Hou), Horse (Ma), Water Lizard (Tor), Chicken (Ji), Harrier (Yaw), Chinese Ostrich (Yü), and Swallow (Yann). There is also a sequence named Miscellaneous Strikes (Tzar Shyh Chwei), which is derived from the essence of the twelve shape sequence which threads the refined techniques into one.

In order to train a practitioner in the actual applications of the style, a matching set was created. It is called Secure Body Strike (Ann Shenn Pau). The techniques of Ann Shenn Pau are based on the pattern of the Five Phases (or Five Fists). This matching practice gives the beginner a grasp of the basic concept of how Hsing Yi works in an actual fight.

There are a few other sequences such as Eight Postures Sequence (Ba Shyh Chuan), Five Shape Saber (Wuu Hsing Dau), Five Shape Sword (Wuu Hsing Jen), Twelve Shape Spear (Shyr Er Hsing Chiang), and Twelve Shape Staff (Shyr Er Hsing Gunn). However, only a few people today still preserve these rare forms. It is believed that learning these forms requires at least 10 years of training under a qualified instructor. Few students today can reach this level.

You can see that Hsing Yi Chuan is not like many other Chinese martial styles which may have fifty or even a hundred training sequences or routines. Like Tai Chi Chuan, the training sequences are few, but the essence is hidden deep and the knowledge and applications are profound.

Chapter 2

The Foundation of Hsing Yi Chuan

2-1. Introduction

Like Tai Chi Chuan, but unlike external styles, Hsing Yi Chuan has only a limited number of practice routines which reflect the depth and profundity of the art's principles. This means that while it is easy to learn Hsing Yi, it is hard to comprehend the deeper essence and meaning of the art. Hsing Yi is considered an internal martial art, and it emphasizes nourishing Chi (Yeang Chi). It follows Chi Kung theory and training principles, which include converting Essence into Chi (Liann Jieng Huah Chi), using the Chi to nourish the Shen (spirit)(Liann Chi Huah Shen), and finally purifying the Shen and learning the real meaning of the natural Tao (Liann Shen Faan Shiu).

Since Hsing Yi Chuan was created nearly one thousand years ago, many masters have written poems or songs about their experience of the essence of the art, and passed them down secretly through the generations. The reason they used poems and songs was simply that most Hsing Yi practitioners were illiterate. The pattern of the poetry would help the practitioners remember the key points until, after years of study and practice, they comprehended the essence of the art.

In this chapter we will include many of these poems and songs, translate them, and make some comments on them. Since historical records for this period are sporadic and unclear, it is difficult to learn the identities of the authors of these poems and songs. Our major sources for these documents are the Hsing Yi books published seventy-one years ago (1929 A.D.) by Ling Guey-Ching ("The Illustration of Hsing Yi Chuan") and by Jiang Rong-Chyau ("The Mother Fist of Hsing Yi Chuan"). Most of these works were derived from Marshal Yeuh Fei's original Hsing Yi theses, and explain the theory and fighting principles at a simpler level. Therefore, these works will be discussed in the main text of this book. Marshal Yeuh Fei's ten important theses require a

higher level of understanding, and so they will be translated and commented on in Appendix A. Once the reader understands the main text of this book, and has practiced for several years, he or she will then be able to use the study of Yeuh Fei's work to deepen his level of understanding and feeling of the art.

When we translate these poems and songs, we will try as well as possible to retain the pattern and flavor which is expressed in the original Chinese. When necessary, extra words which are not in the original Chinese text will be added in parentheses to make the meaning clearer, or to smooth out the English and make it more idiomatic. Also, certain Chinese words which cannot be translated clearly into English are included in the text, followed by an approximate translation in parentheses. We hope that our efforts make it possible for you to grasp the real meaning and flavor of these documents.

Since most of these works are drawn from two major sources, many times you will discover that there are two different approaches to the same subject. We include both in the hope that this will help you to understand more easily.

2-2. The Foundation of Hsing Yi Chuan

Wu Chi Song

無極歌

人生太空，無爭無競，意境渾然，不着踪影。

Man is born in this grand space, no fighting and no competition. This place which the Yi can reach is complete, there is no blemish or shadow that can be found.

Wu Chi means "no poles," and refers to the state where nothing is distinguished from anything else. In your personal life, Wu Chi is the state where you are not in conflict with people or within yourself. You are emotionally neutral because there are no forces pulling you away from your center. Then there is no trace or sign of your presence to disturb the harmony. When you are in this state your mind is clear and you can see things clearly. Since you are emotionally neutral, you can respond to events appropriately, without any interference from your emotions or preconceptions. If there is a need, you fill it, but it is almost as if you weren't there. Your wisdom mind (Yi) alone controls your actions.

This song implies that one's mind should always be neutral and should not be disturbed by a sense of fighting, struggling, or competition. Only in this neutral state can your Yi reach a high stage of completeness. Completeness has the sense of being round and full, so that no force is able to destroy it, or even to judge, evaluate, or dissect it. In this case, there is no gap or defect which can be used to divide it.

In Hsing Yi Chuan, the beginning standing stance is called the Wu Chi posture. Your mind stays at your center (Dan Tien), and is calm and peaceful. Your body feels like a ball which is filling up with Chi, inflating evenly in all directions. Since your body and mind are centered and peaceful, there is nothing to upset or disturb you physically, mentally, or emotionally. No part of your posture sticks out unduly, or is unnecessarily withdrawn. There are no "extremes," and so you are

in a Wu Chi state. The next song describes how your mind should be when you are in this Wu Chi posture.

The Wu Chi Song of Hsing Yi

形意拳無極歌

混淪一氣內外修，涇渭不分至道由。
空洞自然凝神靜，化虛還元此中求。

One misty Chi, cultivate (it) internally and externally. Jin and Wey rivers not dividing is the natural source of the Tao. Empty and natural, condense your Shen and remain calm. Converting into nothingness and returning to the "origin" come from this.

In Wu Chi, since Yin and Yang are not distinguished, there is only one Chi. Since this Chi does not have Yin and Yang, it is transparent to the entire universe. When you are in the Wu Chi state, this Chi can be cultivated so that it fills your body internally and combines with the external, natural Chi around you. It will feel like your body is transparent.

Jin and Wey are two rivers. Jin originates in Ganshu province and its water is muddy. When the Jin enters Shaanxi province, it joins the Wey river and the water becomes clear. This means that when you are entering the Wu Chi state, it should be like the Jin water entering the Wey river and becoming calm and clear, so that no distinction can be made between them. This says that in the Wu Chi state, there is no distinction between clear and muddy. Everything is empty and natural. In this state, you simply keep your Shen on the spirit center (Upper Dan Tien) and remain calm. When you are able to reach this level, your spirit and feeling will be able to reach the level of nothingness (i.e., absolute clarity). This is the way of the Tao in returning our feelings to their very origin.

The One Chi of Hsing Yi

形意拳一氣

太極本混混沌沌，無形無意，而其中卻含有一
氣，其氣流行宇內，無所不至，而生機萌焉。
名曰“一氣。”亦曰“先天真一之氣。”

Tai Chi was originally misty and turbid, no shape, no Yi. But there is one Chi within. This Chi circulates in the universe, nowhere cannot be reached. Living things then originated. Named "One Chi," also called "Pre-Heaven Real Sole Chi."

Chinese philosophy is based on Yin and Yang theory. Yin stands for all that is soft, dark, feminine, passive, internal, etc. Yang stands for all that is hard, bright, masculine, active, external, etc. Everything is partly Yin and partly Yang. Together they form the two poles or extremes between which all of creation lies. As a unit, they are referred to as Tai Chi, the supreme ultimates or extremes.

However, before Tai Chi came into being with its two polarities or extremes, there was Wu Chi (no polarities or extremes). Because there

were no extremes or poles by which the character of anything could be distinguished, it is said that the universe was "misty" or "turbid." Naturally, in the state of Wu Chi there is no shape (no physical form) and no Yi (no intention). However, regardless of whether one is in a state of Wu Chi or Tai Chi, there is still only one Chi. This Chi may vary, but it is still the same Chi which fills the universe and is responsible for all living things. This Chi is sometimes called the "One Chi." It is also called Pre-Heaven Real Chi because it existed even before heaven and earth were distinguished.

由是氣而生兩儀，而天地始分，陰陽始判，人類亦于是乎產生。故是氣也，實爲人類性命之根，造化之源，生死之本。人能養是氣而保之弗失，則長生，弼喪之而聽其渙散，則夭死。

From this Chi, the two poles (Yin and Yang) were generated and the heaven and the earth began to divide. Since then, the Yin and Yang were distinguished. Men were also generated. Therefore, the Chi, as a matter of fact, is the root of man's nature and life, the source of creation and variation, the origin (i.e., determiner) of life and death. (If) men are able to Yeang Chi and protect it without loss, then long life. If (men) abuse it and lose it and let it disperse and dissipate, then they die young.

Because of the Chi, Yin and Yang were distinguished. When Yin and Yang interact, millions of lives are created, including men. Yeang Chi means to keep, protect, nourish, and cultivate the Chi and make it firm and strong. Yeang Chi is the main training of Chinese Chi Kung and the internal martial arts. Since Chi is the root of life and the origin of creation and variation, if you learn how to protect and cultivate it, you are certain to have a long life.

“形意拳”者，是以後天人爲之鍛煉，叁陰陽，合造化，欲旋乾轉坤，由後天返先天，保養是氣，而使之登于壽域者也。故是拳雖變化萬端，玄妙百出，若概括言之，總不外乎練氣二字而矣。

(To practice) Hsing Yi Chuan is to use the Post-Heaven man to train, to comprehend and interact with Yin and Yang, to combine creation and variation; (it is) the desire to turn around heaven and earth, return from Post-Heaven to Pre-Heaven, protect and nourish the Chi, and make possible the ascent to the domain of longevity. Therefore, although the Chuan (i.e., Hsing Yi Chuan) has millions of variations, hundreds of marvelous tricks, if (we) examine all of them, there is nothing but only "Liann Chi," two words.

Before your birth is called Pre-Heaven, because you had not yet seen the sky or heaven. Post-Heaven means after your birth. In order to reverse your progress down the path of aging and physically degenerating (turning around heaven and earth) and return to your origin (Pre-Heaven, childhood), you must understand Yin and Yang and learn

how to apply them to your body harmoniously. This will enable you to thoroughly comprehend creation and variation.

Liann Chi means to train, to strengthen, and to refine the Chi. Although there are many techniques and variations in Hsing Yi Chuan, it is ultimately only a question of training and refining your Chi.

Two Poles of Hsing Yi Chuan

形意拳兩儀

兩儀者，由一氣而生，即天地也，亦即陰陽也。獨陽則不生，孤陰則不長，陰陽醞釀，而萬物化生，此天地自然之理也。人生亦一小天地也；凡四體百骸，一舉一動，無一不可以陰陽分之。陰陽和，則體健而動作順遂；陰陽乖，則體弱而舉動失措。蓋陰陽由“先天真一之氣”而生，然欲養此先天真一之氣，而保持不失，亦必先自陰陽調和始，此習“形意拳”者不可不知兩儀者也。

Two Poles, originated from one Chi, are heaven and earth. That is Yin and Yang. (If) only Yang, then will not live; (if) only Yin, will not grow. (When) Yin and Yang mutually brew, then millions of lives are born. This is the natural rule of heaven and earth. The human body is also a small heaven and earth. From four limbs and hundreds of bones, every action and every move, not one cannot be distinguished with Yin and Yang. (When) Yin and Yang combine harmoniously, then the body is strong and the movements are smooth. When Yin or Yang is abnormal, then the body is weak and the movements lose their order. This is because Yin and Yang are born from "Pre-Birth Real One Chi." However, in order to raise this Pre-Birth Real Chi, (to) keep and protect it, (you) must also start from the harmonious regulation of Yin and Yang. Therefore, whoever practices Hsing Yi Chuan cannot (gain the essence) without knowing the two poles.

The Chinese consider heaven and earth to be Yang and Yin respectively. When Yin and Yang interact and combine harmoniously, they generate life. All Yin and Yang interactions and variations are generated from one thing - "Pre-Birth Real Chi." This Chi is also called "Original Chi," and it is the Chi you inherit from your parents. Readers who would like to know more about these concepts should refer to "The Root of Chinese Chi Kung" by Dr. Yang. What is true in the large scale is also true in the small scale, and your body is like a small heaven and earth in that it has Yin and Yang within it. Every part of your body and every movement can also be identified as Yin or Yang. When you know all these aspects of Yin and Yang and understand how to coordinate them harmoniously, you will have grasped the secret of Yin and Yang in Hsing Yi practice.

如以人體言：肩，陽也，胯，陰也。肩與胯須相合，即陰陽相合也。肘，陽也，膝，陰也，肘與膝須相合，即陰陽相合也。手，陽也，足，陰也，手與足須相合，即陰陽相合也。以動作言：伸，陽也，縮，陰也；起，陽也，落，陰也。伸縮自然，起落合度，亦即陰陽相合之謂也。他如陰中有陽，陽中有陰，陰極則生陽，陽極則生陰，錯綜變化，莫可端倪，學者須體會其意而明辨之可也。

Using the body as an example, the shoulders are Yang and the hips are Yin. Shoulders and hips must be mutually combined, (then) the Yin and Yang are mutually combined. Elbows are Yang and knees are Yin. Elbows and knees must be mutually combined, (then) Yin and Yang are mutually combined. Hands are Yang and feet are Yin. Hands and feet must be mutually combined, (then) Yin and Yang are mutually combined. When they are applied in the movements, extension is Yang and withdrawal is Yin. Rise is Yang and fall is Yin. Extending and withdrawing should be natural, rising and falling should be appropriate, then they are the combination of Yin and Yang. In addition, there is Yang within Yin, and Yin within Yang; from the extreme of Yin, Yang is born; and from the extreme of Yang, then Yin is born. (They) interact mutually and generate variations which are hard to figure out. Those learning should comprehend their meaning and clearly distinguish them.

In Hsing Yi Chuan, the shoulders and the hips, the elbows and the knees, the hands and the feet are considered as Yang and Yin respectively. Shoulders and hips combined, elbows and knees combined, and hands and feet combined are called "the three external combinations." Each pair must be coordinated in practice, otherwise you will lose the harmonious coordination of Yin and Yang, and you will also lose the meaning of Hsing Yi Chuan.

Yin and Yang also apply to movements. For example, extending is Yang and withdrawing is Yin, etc. When these moving strategies can be coordinated smoothly and harmoniously, then the Hsing Yi reaches a higher level, and its usefulness for health and defense increase.

Song of Tai Chi

太極歌

心猿已動，拳勢斯作，剛柔虛實，開合起落。

(When) the Heart Monkey (emotional mind) has started to move, the fist and the postures move. Hard and soft, insubstantial and substantial, open, closed, raising and falling.

In Chinese philosophy, when you are in a state of quiet you are considered to be in a state of "Wu Chi." Wu Chi means "no extremities," or "no poles." Since nothing is happening, there is no differentiation between anything. However, once there is an impulse or motion, it is pos-

sible to differentiate between parts. You are then in a state called "Tai Chi," or "supreme ultimate," and everything is divided into Yin and Yang.

In Chinese Chi Kung society, the monkey is used to represent the mind which is generated from the emotions. The emotional mind is called "Hsin," which means "heart." Originally, you are in a state of Wu Chi, and your mind is empty of thoughts. When you perform or use Hsing Yi in fighting, your emotional mind becomes active and generates an intention. The fist and the postures move according to this intention and emotional feeling. When this happens, the original state of Wu Chi becomes Tai Chi. In this case, the Wu Chi which has no poles or extremes has become Tai Chi, which has two poles: Yin and Yang. Hard, substantial, open, and rising are Yang; whereas soft, insubstantial, closed, and falling are Yin. Your martial techniques are alive only when you have combined Yin and Yang harmoniously and can exchange them and use their relationship skillfully.

In Hsing Yi Chuan, the "three body posture" (see Chapter 4) is considered the Tai Chi posture. Once you start to move from the standing Wu Chi state into the three body posture, Yin and Yang are differentiated, and defensive and offensive intentions have been generated. The next song talks about this three body posture.

Hsing Yi Tai Chi Song

形意太極歌

無極乃生陰陽母，動分靜合兩儀輔。
三才四象皆無遺，五行六合七曜主。

Wu Chi is the mother which bears Yin and Yang. Motion (yields) division, (when) calm, (all is) combined, two poles assist. Within this, Three Powers and Four Phases are all not lost. This is (also) the master of the Five Phases, Six Combinations, and Seven Stars.

When Yin and Yang are divided, the two poles become clear. The various techniques and strategies are generated from the coordination of Yin and Yang. The "Three Powers" originally meant Heaven, Earth, and Man. In Hsing Yi however, they refer to the three parts of the body in the three body posture: the head, hands, and feet. This posture is the most basic one in Hsing Yi Chuan, and all other movements or strategies originate from it. "Four Phases" originally meant the Four Phases generated from the two poles. In Hsing Yi, the Four Phases refer to body movement, hand techniques, leg techniques, and the stepping strategy. The "Five Phases" in philosophy are metal, water, wood, fire, and earth. In Hsing Yi they refer to the five basic techniques: Pi, Tzuann, Beng, Pau, and Hern. The "Six Combinations" in Hsing Yi include mind and body combinations. The mind's combinations are the Hsin with the Yi (the emotional mind with the wisdom mind), the Yi with the Chi, and the Chi with the Li. The combinations of the body are the hands with the feet, the elbows with the knees, and the shoulders with the hips. The "Seven Stars" in Hsing Yi are the seven parts of the body: the head, shoulders, elbows, hands, hips, knees, and feet.

Song of Two Poles

兩儀歌

鷹熊競志，取法爲拳，陰陽暗合，形意之源。

The eagle and bear are competing in the strength of their wills (i.e., fighting), adopt (their) techniques as a Chuan (style). Within it, Yin and Yang are combined secretly. (This is) the source of Hsing Yi.

In Hsing Yi, the eagle is considered Yang because it specializes in attacking and advancing, while the bear is considered Yin because it is calm and steady, which is characteristic of defense. In fact, when you stand still and calm before Hsing Yi movement, it is Wu Chi, and when you move and form the "three body posture" (see Chapter 4), it is Tai Chi, since you are manifesting Yin and Yang. Later, when the Hsing Yi strategies are performed in continuous movements, the two poles of Tai Chi start to mutually exchange, interact, and coordinate with each other harmoniously.

Thesis of the Two Poles

兩儀說

兩儀者，拳中鷹熊之勢，防守進取往來之理也。吾人俱有四體百骸，伸之而爲陽，縮之而爲陰，故曰陰陽暗合也。先哲在深山窮谷之中，見有鷹熊競志，因取法爲拳。防守像熊，進取像鷹。越此二勢，其拳失真。名爲形意者，像其形而思其意也。

The two poles are the postures of eagle and bear in the sequence, are the theory of defense, protection, attacking, control, advancing, and retreating. We men own four limbs and hundreds of bones, (when they are) extended they are Yang - the eagle posture; (when they are) withdrawn they are Yin - the bear posture. Therefore, it is said "Yin and Yang are combined secretly." An ancient wise man who lived deep in the mountains and the distant valley saw an eagle and a bear competing in the strength of their wills (i.e., fighting), and adapted their techniques and created (the Hsing Yi) sequences. Defend and protect like a bear, and attack and advance like an eagle. (If) the forms stray from these two postures, the sequence will lose its reality. It is named "Hsing Yi" (shape and mind) because it is like their shapes, and the mind imitates their thinking (and feeling).

In this thesis you can see that the most basic movements of Hsing Yi imitate the postures of the eagle when you are attacking and advancing, and the bear when you are protecting your body from attack. The foundation of Hsing Yi was built from imitating the movements (shapes) and the spiritual intentions (Yi) of these two animals. The other ten animal forms are combined and coordinated with these two basic postures and spiritual feelings.

The Three Bodies of Hsing Yi Chuan

形意拳三體

三體者，天地人三才之象也。在拳中爲頭手足是也。三體又各分爲三節，而內外相合。頭爲根節；在外爲頭，在內爲泥丸是也。脊背爲中節；在外爲脊背，在內爲心是也。腰爲梢節；在外爲腰，在內爲丹田是也。又如肩爲根節，肘爲中節，手爲梢節。胯爲根節，膝爲中節，足爲梢節。是三節之中，又各有三節也。此理乃合於六書之九數。丹書云："道自虛無生一氣，便從一氣產陰陽，陰陽再合成三體，三體重生萬物張。"此之謂也。

The three bodies (are) the phases of the three powers - Heaven, Earth, and Man. In (Hsing Yi) style, they are head, hands, and feet. The three bodies are again divided into three sections and coordinated with each other both internally and externally. The head is the root section. External is the head and internal is the Ni Wan Palace. The spine back (thoracic vertebrae) is the middle section, external is the spine back and internal is the heart. The waist is the end section, external is the waist and internal is the (Lower) Dan Tien. Again, similarly, the shoulders are the root section, the elbows are the middle section, and the hands are the end section. The hips are the root section, the knees are the middle section, and the feet are the end section. This means that among the three sections, there are another three sections. This rule matches the number 9 in the six classes. This is what is said in the Taoist Elixir Book: "The Tao was from the one Chi which originated from nothingness. From this one Chi, Yin and Yang were yielded. From the combination of Yin and Yang, three bodies are formed. When three bodies are born, millions of objects bloom."

In Hsing Yi Chuan, the entire body is divided into three sections. Each section includes both internal elements, which are related to the internal spiritual cultivation, and external elements, which are related to the external appearance and actions of the physical body. Again, the limbs are divided into three sections in the discussion. The three sections include the root section which generates the power, the middle section which directs the power, and the end section which expresses the power.

According to Chinese belief, the number three is considered a perfect natural number which was given by Heaven. When three is multiplied by three, the structure is round and complete. The number nine was commonly used in the "Six Classes" (Liow Shu), which are the six basic origins of Chinese characters.

Song of the Three Body Postures

三才歌（三體式）

八勢之中，三節宜明，手身及足，八梢中根。

Among the eight postures, three sections must be clear. Hands, body, and feet. (They) are the central root of the eight postures.

According to the source from which this document was drawn, the eight postures are 1. Diing (press), 2. Kow (arc/grab), 3. Yuan (round), 4. Miin (acute), 5. Baw (embrace), 6. Chwei (drop), 7. Cheu (bend), and 8. Tiing (thrust). These key words will be discussed later in this section. The three sections are the hands (the end section), the body (the center section), and the feet (the rooting section). In another document, and also in Yeuh Fei's three section thesis (Appendix A), the three sections are considered to be the head (top section), the body (middle section), and the legs (bottom section). However, you should not be confused by this apparent conflict. As it is pointed out at the end of Yeuh Fei's three section thesis, the body should not be divided into sections, but should work as one unit. The division is made only for the convenience of discussion. In this song, it is obvious that these three sections are adapted to discuss the manifestation of Jing (internal jerking power). It is said: "The root is at the feet, (Jing is) generated from the legs, controlled by the waist and expressed by the fingers" (Tai Chi Chuan Treatise, by Chang San-Feng). These three sections are the foundation of the correct posture for manifesting Jing.

The Four Techniques of Hsing Yi

形意拳四法

“形意拳”四法，一曰身法，二曰手法，三曰脚法，四曰步法。

身法：不可前栽後仰，不可左斜右歪，往前一直而進，向後一直而退。

Hsing Yi Chuan (has) four techniques, the first is the body techniques, the second is the hand techniques, the third is the leg techniques, and the fourth is the stepping techniques (i.e., stepping strategy).

Body techniques:

Should not lean forward or backward. Should not incline to the left or tilt to the right. When (moving) forward, (move) straight forward, and when (retreating) backward, retreat straight backward.

Body technique means the strategic movements of the body which set up for manifesting Jing, neutralizing, or occupying the most advantageous position. When you are doing these, the body is upright and does not lean or tilt in any direction. This rule is common to most of the Chinese martial arts styles. In Tai Chi Chuan, it is said: "the

head is suspended and the tailbone is straight up" (Shiu Liing Diing Jing, Weilu Jong Jeng). When the body is upright, the spirit can be raised, the legs have a firm root, and the body is able to keep at the center and be balanced.

Hsing Yi Chuan is more aggressive than other internal styles, and its main strategy is "using offense as defense" (Yii Gong Wei Shoou). Therefore, from the strategic point of view, straight forward movement is the most important. However, when you are in a disadvantageous situation and you must retreat, you must move quickly straight backward.

手法：其勁在腕，其力在指，轉動靈活，開合自如。

Hand techniques:

Its Jing is in the wrist, its Li is in the fingers. When turning, agile and alive, opening and closing are natural and smooth.

Hsing Yi Chuan is classified as a soft-hard style. This means that the beginning of a movement is soft, so that the Chi can be led to the extremities easily. This Chi will then be able to energize the muscles and manifest the Jing. Readers interested in studying more about Jing (internal power) should refer to "Advanced Yang Style Tai Chi Chuan, Vol. 1" by Dr. Yang. When you use hands for attacking or defending, the Jing is manifested in the wrist. The wrist must be soft, because that is where the Chi is directed to the fingers. When this Chi is directed to the fingers, the fingers' Li (muscular strength) can be manifested efficiently. The wrist should be able to turn agilely and lively, and the fingers should be able to open and close easily and smoothly.

腳法：腳起而躡，腳落而翻，不躡不翻，一寸而先。

Leg techniques:

(When) the leg is raised, it is for Tzuann (drill). (When) the leg is landing, the leg is turning. (If) not drilling and not turning, one inch (stepping) ahead.

In Hsing Yi Chuan, the straight forward drilling kick is one of the most common. Hsing Yi normally emphasizes short-range fighting, so the kicking is also short-range, and the targets are usually the groin and below, such as the knees and shins. It is hard to make these short kicks powerful, so Hsing Yi uses a drilling motion to increase the penetration and forward strength. That is why it is said: "(When) the leg is raised, it is for Tzuann (drill)."

If the opponent is able to escape skillfully from your kicks, your drilling kick will have lost its purpose. You should then take advantage of his retreat by turning your leg and stepping forward to again put your opponent in an urgent situation.

If your leg is not used for either kicking or turn stepping forward, you should always keep your stepping strategy one inch ahead of your opponent's. This means that you only need to be one inch ahead of your opponent to have him in a disadvantageous position.

步法：又有寸步，疾步，躡步三法。寸步者，即張身用寸力催逼而進，後足一蹬，前足自進。疾步者，馬形步也。其要全在後足用力，所謂消息全憑後足蹬也。躡步者，一足放直前進，後足隨之。步法除寸疾二步外，躡步最爲普通，在三步中尤稱最要者也。

Stepping Techniques:

There is inch stepping, urgent (or speedy) stepping, drill stepping, three techniques. "Inch stepping" is extending the body and using the inch power to urge and force (the body) to advance. The rear leg is bounced, the front foot automatically (steps) forward. "Urgent stepping" is the horse-shaped step. Its key is all in the rear leg's power. It is said, all of the message (power) relies on the bounce of the rear leg. In "drill stepping," the front leg steps straight forward and the rear foot follows. (Of) the stepping techniques, overshadowing the "inch" and the "urgent" stepping, the "drill stepping" is the most common and is the most important among the three.

The last important area in Hsing Yi Chuan is the stepping. Proper positioning and speed can put you in the most advantageous position to execute your techniques. There are three common stepping strategies. The first one is the "inch stepping" which was mentioned earlier. In inch stepping, the rear leg is used to push the front leg forward an inch at a time. This is commonly used when you are already in an advantageous situation and you would like to keep your opponent in a sealed and urgent position. You use inch stepping when you are close and do not have enough time to change your feet (i.e., to step the other foot forward).

"Urgent stepping" is like the movement of a horse. The rear leg thrusts backward to propel the front leg forward. This is commonly used to chase the opponent and to shorten the range. It is usually used in coordination with hand techniques. In urgent stepping you usually push with the back leg and step forward with the front leg, though if you need to cover more ground you can then also step forward with the rear leg.

"Drill stepping" is not "drill kicking." To use drill stepping, you have to keep looking for a gap in the opponent's posture or an "empty door"(Kong Men). "Empty door" is a martial arts term which refers to an area where the opponent is open to attack. When you see an opening you step in with your front leg, and then follow with your rear leg. In other words, if your right leg is forward, you step forward with your right leg, and then bring up your left leg the same distance so that your legs are not too far apart. An alternative stepping is to step forward with your rear (left) leg and then "follow" with your right leg (i.e., bring it up so that your legs are not too far apart). With this stepping you use your front leg like a drill and drill into any weaknesses you find in your enemy's position. The movement is just like a butterfly flying among the flowers, agile and alive. Drill stepping is the most common and most important stepping in Hsing Yi Chuan.

Song of Four Phases

四象歌

已成四拳，隨機應變，靜如山岳，動如崩翻。

Already completing four fists training, (techniques must) vary following the opportunity. Calm like a mountain, move like the collapse of a mountain.

"Chuan" literally means "fist," but it also can mean "style" or "technique." Here it means "basic techniques." The text following this song in the original document explains that the four basic techniques are: the head punch (Tour Chuan)(i.e., hand strikes. It is called this because the hand is the "head" of the punch.), pluck and lead (Tiau Liing), eagle's seizing (Ing Juo), and sticky hands (Jan Shouu).

After you have mastered these four basic Hsing Yi techniques, then they must be alive and agile in corresponding with the opponent's movements. You need also to catch the right opportunity and use the right timing in applying them. Only when you are confident in these can your mind be calm and centered. When you are still, you are steady and calm like a mountain both internally and externally. Once you start to move, the power from your calm and concentrated mind can be as great as the collapse of a mountain.

The Jing of the Four Extremities

四梢勁

四梢者，舌牙甲髮是也。舌爲肉梢，牙爲骨梢，甲爲筋梢，髮爲血梢，四梢要齊。至於齊之法，舌若摧齒，牙若斷筋，甲若透骨，髮若冲冠。心一戰，而內舉動。氣自丹田生，如虎之恨，如龍之驚。氣發隨聲，聲隨手發，手隨聲落。一枝動，百枝搖，四梢無不齊，內勁無不出也。

The four extremities are the tongue, teeth, nails, and hair. The tongue is the extremity of the meat (muscles), the teeth are the extremities of the bones, the nails are the extremities of the tendons, and the hair is the extremity of the blood. The four extremities must be uniform. The method of uniformity is as if the tongue is crushing the teeth, as if the teeth are breaking the tendons, as if the nails are penetrating the bones, and as if the hair is pushing up the hat. The heart (decides) for a war, then internally starts to act. The Chi is generated from the Dan Tien. Like the fury of the tiger, like the alertness of the dragon, Chi is emitted following the sound, the sound is emitted following the hands (techniques). When the sound is falling, the hand is falling (i.e., the technique is completed). One branch moves, hundreds of branches shake. The four extremities are unified, then no internal Jing will not be emitted.

Chi is the main source of Jing, and Jing occurs when Chi is manifested in the extremities. Therefore, "Jing" here means the "manifestation of Chi." When Chi can be manifested in these four extremities, then the Chi will be full and be able to reach every tiny place in the body. This article is followed by a thesis which discusses the Jing of these four extremities.

Thesis of the Four Extremities

四梢說

人之血肉筋骨之末端曰梢。蓋髮爲血梢，舌爲肉梢，牙爲骨梢，爪爲筋梢。四梢用力，則可變其常態，能使人生畏懼焉。

The extremities of a man's blood, meat (muscles), tendons, and bones are called "Shau" (endings). That is, the hair is the extremity of the blood, the tongue is the extremity of the meat (muscle), the teeth are the extremity of the bones, and the claws (i.e., nails) are the extremity of the tendons. When the these four extremities manifest their strength, they are able to change their normal state and frighten people.

The end of anything is called "Shau." In Chinese medicine and Chi Kung, it is believed that your state of health is reflected in the condition of your extremities. A doctor can judge your health and form a diagnosis by examining your hands and feet. A Chi Kung master can tell if your Chi is abundant by checking whether it has reached the extremities. Thousands of years of experience have shown that the hair is closely related to the blood, and can show the condition of the blood. In the same way, the tongue, teeth, and nails are related respectively to the muscle, bones, and tendons.

Because of all these relationships, Hsing Yi Chuan emphasizes training which leads Chi to these four extremities. If the Chi is able to reach these endings, then the Chi in the body will naturally be abundant and the power generated from this internal energy will be very great. When this power is manifested in these four extremities, it can change their normal appearance (e.g., the hair will stick up) and scare the opponent.

一．血梢：怒氣填胸，豎髮衝冠，血輪速轉，敵胆自寒，髮毛雖微，摧敵不難。

The first is the blood extremity:

The angry Chi fills up the chest, the hair sticks up and raises the hat. The circulation of the blood speeds up. The opponent will automatically feel scared. Though the hairs are tiny, it is not difficult to destroy the opponent.

In order to make the Chi reach the hair, which is the extremity of the blood, you must first have plenty of oxygen to energize the blood to a higher state. Blood cells are the carriers of Chi and oxygen. When blood cells are raised to a higher energy level, the Chi will reach the hair. You have probably heard people say that someone was so mad

that his hair was sticking up. This can actually happen if his emotion raises the energy level of the blood enough so that the Chi is able to reach to the ends of the hair. Scientists believe that Chi might be what is called "bioelectricity." This would explain the phenomenon, because when the hairs are electrically charged they will repel each other and stick up. For more information on the modern explanation of Chi, please refer to Dr. Yang's book "The Root of Chinese Chi Kung."

二．肉梢：舌捲氣降，雖山亦撼，肉豎似鐵，
精神勇敢，一言之威，落魄喪胆。

The second is the meat (muscle) extremity:

The tongue is curled and the Chi is sunk. Even the mountain will be shaking. (When) the meat is raised up, it is like iron. The spirit of vitality is raised and the bravery is built. (Just) one word, and its sternness can make the opponent's vigor fail, and he loses his bravery.

"Meat" refers to the muscles. It is believed that the tongue is closely related to the muscles. If the tongue is curved upward to touch the roof of the mouth, it will close the circuit between the Conception and Governing Vessels and allow the free circulation of Chi through them. This also allows Chi to be built up. If you let this Chi sink to and accumulate in the Dan Tien below your navel, it will energize the muscles to a very high level. This Chi will be so strong that it will seem to be able to shake a mountain. When this Chi fills your muscles, they will feel inflated or "raised," and they will be as strong as iron. The higher energy level will also raise your spirit of vitality and make you braver. Then, just one word from you will strike fear into the heart of your enemy.

三．骨梢：有勇在骨，切齒則發，敵肉可食，
眦裂目突，惟齒之功，令人恍惚。

The third is the bone extremity:

There is a bravery in the bones. When biting the teeth, then (Jing can be) emitted. The opponent's meat can be eaten, the fury is able to make the eyes pop out. All of these are the achievement of the teeth, which will drive the opponent to distraction.

When people are furious, they sometimes bite their teeth together very hard. This comes from our animal ancestry. When we are fighting mad, the emotion enables the Chi to reach the bones. This Chi goes to the teeth, and prepares them for biting our enemy. When you are mad enough to virtually eat your opponent, your eyes also bulge out. If you are able to do all this in front of an opponent, you will scare him so much that he will lose all thought of fighting.

四．筋梢：虎威鷹猛，以爪爲鋒，手攬足踏，
氣勢兼雄，爪之所到，皆可凌功。

The fourth is the tendon extremity:

The tiger (is) awe-inspiring and the eagle fierce; use the claw as the sharp point, the hands seize and the legs step, the Chi is vehement and abundant; where the claw reaches, all things can be accomplished.

This last part of the song says that when the Chi is strong and abundant, the nails, which are related to the tendons, can be as powerful as the claws of the tiger or eagle. This song also emphasize the awe-inspiring feeling of a tiger and the calm but sharp spirit of the eagle. When you have these two spirits and the strong Chi which can reach the nails, then there is nothing that you cannot accomplish.

Five Basic Patterns of Hsing Yi Chuan

形意拳五綱

劈拳者，五行屬金而養肺。其勁順，則肺氣和。
夫人以氣為主，氣和則體自壯也。

Pi Chuan belongs to Metal in the Five Phases; it is able to nourish the lungs. If its Jing is smooth, the lung Chi will be harmonious. Because man is mastered by Chi, when Chi is harmonious, then the body is naturally strong.

Pi, Tzuann, Beng, Pau, and Hern are the five most basic patterns of Hsing Yi Chuan. It is very difficult to find English words which exactly correspond to them and express both the feeling and the movement accurately. Pi can mean split, rend, or cleave. However, some of these words have lost the feeling of the actual action (attacking), while others have lost the feeling of tearing apart. When doing Pi, the front hand is formed like an ax and chops down on something. However, in the actual movement, the chopping force is not exactly downward; instead, it is forward and downward. But you are also making a motion as if you were using both hands to rend or tear apart something. For example, when applying Pi you may use your left hand to grab the opponent's wrist, and place your right hand on his shoulder area and chop downward. This will tear the shoulder apart and dislocate it. Pi (and each of the other four patterns) is a pattern of movement to express Jing, instead of a specific action. Pi can be any one of several movements, but it must always have its characteristic pattern or feeling through which the Jing is manifested.

In Hsing Yi Chuan, the five basic patterns are related to the Five Phases of Chinese philosophy and medicine, and have the same inter-relationships. These Five Phases are Metal, Water, Wood, Fire, and Earth. Therefore, these five basic patterns are also commonly called the "Wuu Hsing" (Five Phases) or "Wuu Chuan" (Five Fists). It is believed that the movements of each of these five patterns benefits the health of the related internal organ. We will discuss this in more detail in Chapter 4. Pi is considered to belong to Metal, and is able to nourish the lungs. If the Chi is smooth when you emit Pi Jing, then the lung Chi will be harmonious.

攢拳者，五行屬水，能補腎，其氣之行，如水之曲曲而流，無微不至也。其氣和，則腎足，清氣上升，濁氣下降。

Tzuann Chuan belongs to Water in the Five Phases; it is able to nourish the kidneys. The flowing of its Chi is like the water flowing in the curve (i.e., river), nowhere will not be reached.

When its Chi is harmonious, then the kidneys are firm, the clean Chi will rise and the dirty Chi will sink.

The Chinese word "Tzuann" has the meaning of drilling, penetrating, and forcing one's way through. The motion is straight forward, aggressive, and rotating like a drill. Though the motion is forward, it is usually also upward or downward. In Hsing Yi Chuan, the Tzuann moving pattern belongs to Water in the Five Phases. The Chi circulates like water flowing in a curved river: smooth, and reaching every tiny area. When the Chi circulation is smooth and harmonious, the Chi in the kidneys can be regulated. In addition, practicing Tzuann can raise the clean Chi and sink the dirty Chi.

弮拳者，五行屬木，能舒肝，是一氣之伸縮也
其拳順，則肝平而長精神，強筋骨，壯腦力

Beng Chuan belongs to Wood in the Five Phases; it is able to ease the liver, and is the stretching and withdrawing of the one Chi. When its fist is smooth, then the liver will be peaceful and the spirit of vitality will grow; (it is also) able to strengthen the tendons and enhance the condition of the brain.

The Chinese word "Beng" means stretching, developing, extending, and powerfully expanding. It feels like a strong bow which has been stretched, and whose power is able to crush anything. In Hsing Yi Chuan, the Beng moving pattern belongs to Wood in the Five Phases. It is like a tree which can grow and be bent like a bow. The Chi in this pattern extends and withdraws. When the Beng movement is smooth, it can benefit the Chi circulation of the liver. Furthermore, this movement can raise the spirit of vitality, strengthen the physical body, and supply plenty of Chi nourishment to the brain.

炮拳者，五行屬火，能養心，是一氣之開合，
如炮炸裂也。其氣和，則心中虛靈，身體舒暢

Pau Chuan belongs to Fire in the Five Phases; it is an opening and closing of the one Chi. (It is) like the explosion of a cannon. When its Chi is harmonious, then within the heart will be light and agile, the body will be comfortable and invigorated.

The Chinese word "Pau" has the sense of an explosion, like a cannon shooting a cannon ball. The power is straight forward, strong, fast, and destructive. In the Five Phases, the Pau moving pattern belongs to Fire, and is related to the heart. In the Pau movement, the Chi either is closed and remains quiet, or opens like an explosion, fast and powerful. When the Pau movement is smooth, the stagnant Chi stored in the body can be released and emitted from the body. For example, when you are depressed and your Chi is stagnant, if you suddenly stand up, shout, and punch a few times, you will feel much better and more comfortable. This movement will help release the Fire accumulated in the heart. Your body will feel comfortable and natural, and you will be able to move around easily.

橫拳者，五行屬土，能養脾和胃，是一氣之團聚也。其形圓，其性實，其氣順，則五行和而百物生焉。

Hern Chuan belongs to Earth; it is able to nourish the spleen and harmonize the stomach. (It is) the gathering of the one Chi. Its shape is round and its characteristic is solid. When its Chi is smooth, then the Five Phases will be harmonious and hundreds of lives will be produced.

The word "Hern" means to cross, move sideways, or to force through aggressively with a sideward motion. It also has the sense of two forces moving in opposite directions to balance each other. In the Five Phases, this movement belongs to Earth, and is related to the spleen and the stomach. This movement is able to make the Chi gathered at its center (i.e., between the solar plexus and the navel) round and full. When the Chi is smooth from doing the Hern movement, then the other four Chis will coordinate with each other harmoniously.

劈拳之形似斧，故屬金。攢拳之形似電，故屬水。弭拳之形似箭，故屬木。炮拳之形似炮，故屬火。橫拳之形似彈，故屬土。由相生之理論之，劈拳能生攢拳，攢拳能生弭拳，弭拳能生炮拳，炮拳能生橫拳，橫拳能生劈拳。由相克之理論之，劈拳能克弭拳，弭拳能克橫拳，橫拳能克攢拳，攢拳能克炮拳，炮拳能克劈拳。

The shape of Pi Chuan is like an ax, therefore it belongs to Metal. The appearance of Tzuann Chuan is like thunder, therefore it belongs to Water. The aspect of Beng Chuan is like an arrow, therefore it belongs to Wood. The appearance of Pau Chuan is like a cannon, therefore it belongs to Fire. The configuration of Hern Chuan is like a ball, it therefore belongs to Earth. From the theory of mutual production, Pi Chuan is able to generate Tzuann Chuan, Tzuann Chuan is able to produce Beng Chuan, Beng Chuan is able to yield Pau Chuan, Pau Chuan is able to generate Hern Chuan, and finally Hern Chuan is able to produce Pi Chuan. From the theory of mutual conquest, Pi Chuan is able to conquer Beng Chuan, Beng Chuan is able to defeat Hern Chuan, Hern Chuan is able to suppress Tzuann Chuan, Tzuann Chuan is able to conquer Pau Chuan, and Pau Chuan is able to defeat Pi Chuan.

This section explains why the five basic moving patterns correspond to the Five Phases. Like the Five Phases, they also follow the pattern of mutual production and conquest. We will discuss these relationships in more detail in Chapter 5.

The Song of Five Jings

五勁歌

三節明後，五勁相佐，踩撲裏束，惟決勿錯。

After understanding the three sections, the five Jings mutually assist (each other). Tsae (stepping), Pu (leap), Guoo (enwrapping), and Shuh (binding)(i.e., sealing), especially Jyue (thrusting), which should not be misunderstood.

Once you comprehend the real meaning of the three sections, you should then try to understand the five basic Jings of Hsing Yi Chuan.

五勁者，踩撲裏束決。踩勁如踩毒物也。撲勁如兔虎之撲也。裏勁如裏物而不露也。束勁如上下束而爲一也。決勁如水決也。踩要決，撲要決，裏要決，束要決，決要決。一決而無不決，非決而不靈也。

The Five Jings, Tsae (stepping), Pu (leap), Guoo (enwrapping), Shuh (binding)(i.e., sealing), and Jyue (thrusting). Tsae Jing (Stepping Jing) is like stepping on something poisonous. Pu Jing (Leaping Jing) is like the leaping of the rabbit and the tiger. Guoo Jing (Enwrapping Jing) is like wrapping something so that nothing is exposed. Shuh Jing (Binding Jing) is like binding the top and the bottom into one. Jyue Jing (Thrusting Jing) is like water breaking through a dam. The Stepping needs the Thrusting, the Leaping needs the Thrusting, the Enwrapping needs the Thrusting, The Thrusting needs the Thrusting. One Thrusting, not one without thrust. If there is no thrusting, there is no agility.

This paragraph explains the five Jings with examples which give you the actual feeling of these Jings and the movements through which they manifest. Among these five, the most important is the thrusting Jing. Thrusting means fast and powerful actions. It is so basic and essential that the other four Jings must also manifest it so that they will be agile and powerful.

About Five Phases

五行說

五行者，金木水火土之謂也。如人之內有五臟，外有五官，皆與五行相配合。心屬火，脾屬土，肝屬木，肺屬金，腎屬水，此五行之隱於內者。目通肝，鼻通肺，舌通心，耳通腎，人中通脾，此五行之著於外者。五行有相生之道存焉。金生水，水生木，木生火，火生土，土生金。又有相克之意在焉。金克木，木克土，土克水，水克火，火克金。夫五行見於洪範，而漢儒藉之解經。後人每譏其於義無取而生克之道，究不爲不當也。拳因之以名，用以堅實其內，整飾其外，取相生之道，以爲平時之練

習，強健其身體，增長其氣力，以備戰時之應用，取相克之義，以爲對敵之抵抗。

The Five Phases are Metal, Wood, Water, Fire, and Earth. (It is) like a man who has five viscera internally and five organs externally. All (of these) are matched with the Five Phases. The heart belongs to Fire, the spleen belongs to Earth, the liver belongs to Wood, the lungs belong to Metal, and the kidneys belong to Water. These are the Five Phases which are hidden internally. The eyes are connected to the liver, the nose is connected with the lungs, the tongue is connected to the heart, the ears are connected with the kidneys, and the Renzhong is connected with the spleen. These are the Five Phases which appear on the outside. There is a Tao of mutual production among the Five Phases. Metal generates Water, Water generates Wood, Wood generates Fire, Fire generates Earth (ashes), and Earth generates Metal. (They) also have the meaning (i.e., relationships) of mutual conquest. Metal conquers Wood, Wood conquers Earth, Earth conquers Water, Water conquers Fire, and Fire conquers Metal. The Five Phases were seen in the book of "Hong Fan," and were explained in the Confucian books in the Han. Later people have scoffed at their meaning and (said) nothing can be adopted. Therefore, the Tao of mutual production and conquest have been misused. The (Hsing Yi) Chuan adopts them as its name and uses them to strengthen and solidify the internal and modify (i.e., improve) the external. It adopts the theory of mutual production and uses it in the regular practice to strengthen the body and enhance the growth of the Chi and Li. (This is) to prepare for its use in battle. It adopts the meaning (i.e., theory) of mutual conquest to be used for resisting the opponent.

This document explains that there are five internal and five external organs which correspond to the Five Phases: Metal, Wood, Water, Fire, and Earth, and these five organs also follow the theory of mutual production and conquest. Renzhong is the name of a cavity which is located under the nose and above the upper lip (Figure 2-1). "Hong Fan" ("The Great Plan") is the title of one section of the "Book of History" (Shyy Jih). The relationships of the Five Phases were also explained during the Han dynasty (206 B.C.-220 A.D.). However, because few people could understand their real meaning, these relationships are frequently misused.

The Six Unifications of Hsing Yi Chuan

形意拳六合

形意拳最重要之點，在一合字。動作合，則姿勢正而獲其益，動作不合，則姿勢乖而氣力徒勞，不可不知也。所謂合者有六。身無偏倚，心平氣和，意不他動，動作自然，謂之心與意合，意與氣合，氣與力合。此內三合也。

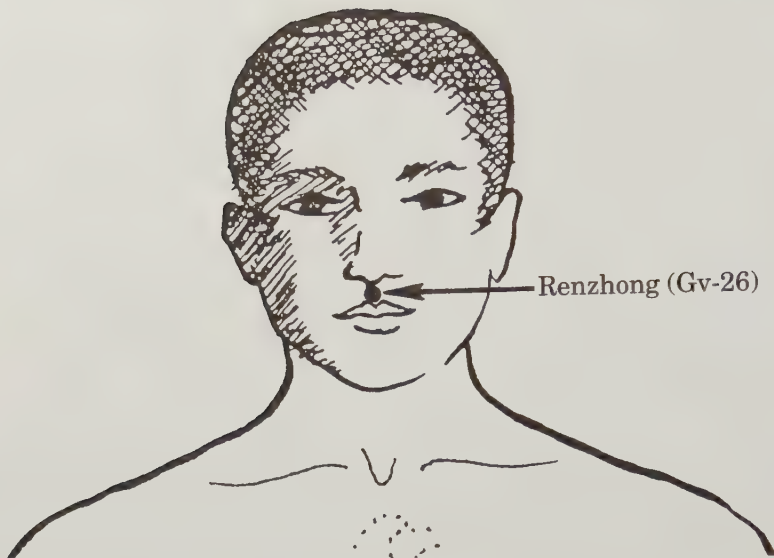


Figure 2-1. Renzhong cavity

(In) Hsing Yi Chuan, the most important point is one word - unification. When the movements are unified, then the postures are accurate and gain the advantage. (When) the movements are not unified, then the postures are strange (i.e., abnormal) and the Chi and Li will be in vain. (You) must not not know this. What is called the "unification" includes six. The body is not leaning, the Hsin (emotional mind) is peaceful and the Chi is harmonious, the Yi (wisdom mind) is not on other matters (i.e., is concentrated), the movements are natural. Then it is called the Hsin and the Yi unified, the Yi and the Chi unified, and the Chi and Li unified. These are the three internal unifications.

The "six unifications" are frequently translated as the "six combinations." The process doesn't just happen by itself. In the beginning, your mind has to make it happen. However, after you have practiced them for a long time, you should be able to do them automatically, without consciously paying attention. The six unifications are divided into three internal and three external unifications. The external unifications enable the entire body to move as one unit, so that the rooting, stability, balance, and the manifestation of Jing can be natural and powerful. The three internal unifications coordinate the emotional mind (Hsin) and the wisdom mind (Yi) with each other so that you can judge accurately. Only when you observe all of these unifications will your Yi be able to lead the Chi to the muscles in order to energize them to a more efficient level.

動作時，兩手扣勁，兩足後跟向外扭勁，是曰
手與足合；兩肘往下垂勁，兩膝往裡扣勁，是
曰肘與膝合；兩肩鬆開抽勁，兩胯裡根抽勁，
是曰肩與胯合。此外三合也。總名之曰六合。

During movement, (when) both hands have grabbing Jing and the heels of the two feet have the external twisting Jing, it is said that the hands and the feet are unified. (When) the two

elbows are sinking and the two knees are locked internally, it is called the elbows and the knees are unified. (When) the two shoulders are relaxed and open in drawing the Jing and the two hips are firmed internally to draw the Jing, it is called the shoulders and the hips are unified. These are the three external unifications. The total is called "the six unifications."

This section explains the three external unifications. However, you should always remember that in all of these unifications, one part is classified as Yin while the other is classified as Yang. Yin is the root and the source of Yang. Yin grows Yang and Yang manifests Yin. When Yin is strong the Yang can be firm and powerful, and when Yin is weak the Yang will also be weak and will not last long. For example, in the three internal unifications, first the Yi (wisdom mind) is Yin while the Hsin (emotional mind) is Yang. When the Yi is strong, the Hsin can be controlled directly. Then the Yi is Yin and the Chi is Yang. When the Yi is strong, the Chi can be led efficiently. Finally, Chi is Yin when compared with Li. Chi is internal energy while Li is the external manifestation.

Similarly, the hips are Yin while the shoulders are Yang, the knees are Yin while the elbows are Yang, and the feet are Yin and the hands are Yang. The reason for this is very simple: the legs are the root of the manifestation of Jing, and without the support of the Yin, the Jing will be ineffective and weak.

學者能熟知六合之法，則練習時自能觸類旁通，而一舉一動，無不合法。蓋內三合之外，還須心與眼合，肝與筋合，脾與肉合，肺與身合，腎與骨合；外三合之外，尚須頭與手合，手與身合，身與步合也。觀此可知形意拳動作之間，無論內外，莫不有陰陽之分，即莫不寓有互相聯合之理，學者當體會及之。

(If) the learner is able to become familiar with the techniques of these six unifications, then when practicing, (he) will automatically understand others which belong to the same category. Then, every movement will not but match the (right) way. In addition to the three internal unifications, one still needs the Hsin and the eyes to unify, the liver and the tendons to unify, the spleen and the meat (i.e., muscles) to unify, the lungs and the body to unify, and the kidneys and the bones to unify. In addition to the three external unifications, one still needs the head and the hands to unify, the hands and the body to unify, the body and the stepping to unify. From these, it is known that among the movements in Hsing Yi Chuan, no matter if it is internal or external, all have the Yin and Yang discrimination. That means they all conform with the theory of mutual connection. Learners should comprehend this completely.

Only after you understand the principle of unification, and have mastered it in your techniques, will you be able to grasp the real keys and the essence of Hsing Yi Chuan. Once you have reached this stage, then many other things which should be unified in the practice will automatically unify. All of these unifications are based on the theory of Yin and Yang. Again, always remember **YIN IS THE ROOT AND**

THE FOUNDATION OF YANG, AND YANG IS THE MANIFESTATION OF YIN. WHEN YIN IS SOLID AND FIRM, THE MANIFESTATION OF YANG WILL BE STRONG. THEY ARE CONNECTED AND CANNOT BE SEPARATED.

The Song of Six Unifications

六合歌

身成六式，鷄腿龍身，熊膀鷹爪，虎抱雷聲。

The body forms the six postures: chicken legs and dragon body, bear shoulders and eagle's claws, embrace like a tiger, and sound like the thunder.

This text is drawn from a different source than the previous selection. You adopt the postures, movement, and spirit of the five animals, as well as the speed and power of thunder.

The Seven Speeds of Hsing Yi Chuan

形意拳七疾

七疾者，眼要疾，手要疾，脚要疾，意要疾，出勢要疾，進退要疾，身法要疾也。習拳者具此七疾，方能完全制勝。所謂縱橫往來，目不及瞬，有如生龍活虎，令人不可捉摸者，維持此耳。

The seven speeds are: the eyes are speedy, the hands are speedy, the feet are speedy, the Yi is speedy, the attack is speedy, advancing and withdrawing are speedy, the body's movements are speedy. Those who learn this fist (Hsing Yi Chuan), are required (to master) these seven speeds, then (they are) able to win completely. This is what is called up-down, sideways, forward and backward, the (opponent's) eyes are slower than speedy movements. It is like a living dragon and tiger, it cannot be figured out.

Seven things must move and react quickly in Hsing Yi Chuan in order for you to win a fight. If they all have the proper speed, then your reactions and movements will be agile and lively like the dragon and tiger, and your opponent will not be able to perceive them well enough to understand what you are doing.

一．眼要疾．眼爲心之苗，目察敵情，達之於心，然後能應敵變化，取勝成功．譜云：“心爲元帥，眼爲先鋒．”蓋言心之主宰，均持眼之遲疾而轉移也．

First, the eyes must be speedy. The eyes are the sprout of the Hsin. The eyes inspect the opponent's emotions, which reach to the Hsin. Then (you are) able to respond to the opponent and have variations (i.e., adaptability), gaining victory and success. The document says: "the Hsin is the marshal and the eyes are

the vanguards." What this says is the Hsin is the master which must rely on the eyes' slow or speedy response, so it can vary with the target.

Your eyes are the first part of you to make contact with the opponent in a fight. This contact allows your heart (Hsin) to respond. Your Hsin is the master, while the eyes go on ahead to determine what is happening. Following the clear judgement of your Yi, your strategy can be varied in adapting to the different situations. Therefore, if your eyes can be speedy in their response to the opponent's movement, the Hsin will be able to react quickly, and the Yi can judge the situation immediately. In any decision, Hsin and Yi must work closely with each other, the two words are often combined into one word: Hsin-Yi. Although sometimes only one of the two words is used to refer to the mind, both concepts must in fact be involved.

二．手要疾．手者，人之羽翼也．凡捍敵進攻，無不賴之．但交手之道，全持遲速，遲者負，速者勝，理之自然．故俗云：“眼明手快，有勝無敗．”譜云：“手起如箭落如風，追風趕月不放鬆．”亦謂手法敏疾，趁其無備而攻之，出其不意而取之，不怕敵之身大力猛，我能出手如風，即能勝之也．

Second, the hands must be speedy. The hands are a man's wings. Whenever defending, protecting, advancing, and attacking, all rely on (them). However, the Tao of exchanging hands (i.e., fighting) entirely depends on the slow and fast. The slow one is defeated and the speedy one wins. This is a natural reason. Therefore, it is said: "When the eyes are acute and the hands are fast there is winning; and without, losing." It is also said: "When the hands are raised, they are like arrows; and when they fall, it is like the wind. To chase the wind and run after the moon, do not rest." This means the hand techniques are acute and fast, use the opportunity to attack when the opponent is not prepared. Seize the opponent when he is not expecting it. Do not be afraid if the opponent's body is big and his Li is strong. If I can release my hands like the wind, then (I) will be able to win.

Hands are the main weapon in a fight. When your hands can move fast, you may defend yourself and attack the opponent effectively. However, you must understand that the speed of the hand's movement and reactions does not rely only upon the extension and contraction of the muscles. First, the eyes must make contact, the Hsin must feel (respond to the information), and the Yi must form a judgement, then the order is given to the appropriate muscles to make the hand move.

三．脚要疾．脚者，身體之基也．脚立穩則身穩，脚前進則身隨之．形意拳中渾身運力平均，無一處偏重，脚進身進，直搶敵人之位，則彼自仆．譜云：“脚打跣意莫容情，消息全憑後足蹬，脚踏中門搶地位，就是神手也難防．

“又曰：‘脚打七分手打三。’由是觀之，脚之疾更當疾於手之疾也。”

The third is the feet must be speedy. The feet are the foundation of the body. When the feet stand steady then the body can be steady. When the feet move forward, the body will follow. In Hsing Yi Chuan, the entire body's Li should be transported uniformly and no one place is especially emphasized. When the feet move forward the body will also move forward to occupy the opponent's (disadvantageous) position, then the opponent will fall automatically. It is said: "When the feet are striking and treading on, do not hesitate. The message is to rely entirely on the rear leg's kick (i.e., push), the foot steps in the center door and occupies the (advantageous) position, then even a spiritual opponent has difficulty defending." It is also said: "The feet are striking seven and the hands are striking three." From this, (we can see that) the feet's speed should be more speedy than the hands' speed.

The feet have two main uses in a fight. One is kicking, and the other is for moving your body into a position which is strategically advantageous. When your kicks are fast, they will be effective, and when you can move fast and occupy the most advantageous position, you will put the opponent in an urgent, defensive position, and put yourself in the best position for attacking or withdrawing. You can see that the speed of your legs can make a significant difference in a battle. In addition to this, your legs are the root and foundation of your body. Without this foundation, your Jing will not have a root, and will necessarily be weak.

四．意要疾．意者，體之帥也．既言眼有監察之精，手有撥轉之能，脚有行逞之功，然其遲速緊慢，均惟意之適從，所謂立意一疾，眼與手脚均得其要領．故眼之明察秋毫，意使之也；手出不空回，意使之也；脚之捷，亦意使之捷也．觀乎此，則意之不可不疾可知矣．

The fourth is the Yi must be speedy. The Yi is the marshal of the body. Since we have said that the eyes have the refined ability to examine, the hands have the ability to repel and turn, and the feet have the ability to display their power; however, their delaying, speed, urgency, and slowness all rely on the Yi's decision. That is what is called "when the Yi is firmed instantly, the eyes, hands, and feet must all follow the key (decision)." Therefore, if the eyes are able to detect even the slightest change, this comes from the Yi. When the hands are released (for striking) and do not come back in vain, it is caused by the Yi. That the feet are able to move fast is also because the Yi makes them move fast. From this, then (we) know that the Yi cannot but be speedy.

Although the speed of the entire physical body is important, the Yi is still the all-important marshal which decides which reactions and strategy to take. If your Yi is uncertain, and slow to respond to an attack, then

your strategy will not be firm and your reaction will be slow. This means that your hands and feet will also be slow, since their movements are generated from the Yi. However, you should understand that the Yi should not react in a passive manner. It also plays the main role in directing the eyes to increase their potential for inspection and reaction. When your Yi is firm and your spirit is high, every part of your body will be able to respond agilely to the opponent's strategy.

五．出勢要疾．夫存乎內者爲意，現乎外者爲勢，意既疾矣，出勢更不可不疾也．事變當前，必勢隨意生，隨機應變，令敵人迅雷不及掩耳，張皇失措，無對待之策，方能制勝．若意變甚速，而勢疾不足以隨之，則應對乖張，其敗必矣．故意勢相合，成功可決，意疾勢緩，必負無疑．習技者可不加之意乎．

The fifth is the manifestation of the postures must be speedy. The reason is because what is hidden inside is Yi and what is expressed outside are the postures. When the Yi is speedy, the manifested posture must also be speedy. Whenever there is a change, the postures must be generated from the Yi, and the strategy changed in accordance with the (opponent's) change. This will make it possible that the opponent cannot defeat (you), like (when) there is thunder and (he is) not fast enough to cover his ears, (he is) alarmed and disordered, and does not know the strategy for handling the situation. Then, you will be able to defeat the opponent. If the Yi's change can be very speedy, but the posture's speed cannot follow, then the matching with (the opponent) will be stagnant, and (you) will lose for sure. Therefore, when the Yi and the postures are mutually combined, success can be confirmed. When the Yi is fast and the postures are slow, there is no doubt (you will be) defeated. The practitioners must therefore pay more attention to this.

The speed of the postures refers to three things. The first is the postures which store (i.e., accumulate) Jing, the second is the postural coordination of the entire body, and the third is the postures which emit the Jing. In a fight, after your Yi has decided what to do, regardless of whether the decision is to defend or to attack, your Jing (either neutralizing or attacking) first has to be stored. The power with which your Jing manifests is determined by the effectiveness with which you store power in your Yi, Chi, and posture. Even if you have a fast Yi and smooth Chi, if you do not utilize a posture which stores Jing like a bow, then your Jing will still not be powerful. How effective this Jing is depends on how fast you can store it. In the final analysis, the effectiveness of your Jing storage comes from the perfect coordination of every part of your body. If this coordination is slow and disordered, then the Jing you emit will not be powerful and effective.

六．進退要疾．此節所論，乃縱橫往來進退反側之法也．當進則進，竭其力而直前，當退則退，領其氣而回轉．至進退之宜，則須察乎敵

之強弱，強則避之，宜以智取，弱則攻之，可以力敵。要在速進速退，不使敵人得乘其隙，所謂“高低隨時；縱橫因勢”者是也。

The sixth is advancing and retreating must be speedy. What this section discusses is the techniques of moving sideways, to and fro, advancing, retreating, and dodging sideways. When (you) should advance, then advance. Try the best and advance forward. When (you) should retreat, then retreat. Lead the Chi to return (to its origin). About the proper time of advancing and retreating, then (you) must inspect the opponent's strengths and weaknesses. When (he) is strong, then avoid (confrontation) and use wisdom to win. When (he) is weak, then attack, and this can be won by Li. The advancing and retreating must be fast and do not allow the opponent to catch any gap (i.e., chance or opening). This is what is called: "High and low following the time (i.e., opportunity), vertical and horizontal following the situation."

The advancing and retreating must respond to the actual situations in a fight. When you have an advantageous opportunity, advance, and when you are in an urgent position, retreat. This refers to strategy. Naturally, this strategy also includes dodging sideways, up and down movement, and the to and fro of the hands. Timing is very important in the strategy of a fight. Therefore, your Yi must decide quickly, and your actions must be firm, fast, and without hesitation. Your Yi cannot be separated from all of these strategic movements. When the opponent is strong, your strategy is different from when you are fighting against someone who is weak. The last sentence of this section: "High and low following the time (i.e., opportunity), vertical and horizontal following the situation" truly expresses the key to strategy.

七．身法要疾．形意武術中凡五行六合七疾八要等法，皆以身法爲本．譜云：“身如弩弓拳如箭；”又云：“上法須要先上身，手脚齊到方爲真．”故身法者，形意拳術之本也．搖膀活膀，週身輾轉，側身而進，不可前俯後仰，左歪右斜．進則直出，退則直落，尤必顧到內外相合，務使其週身團結，上下如一，雖進退亦不能破散，則庶幾不可捉摸，而敵不得逞，此所以於眼疾手疾等外，而尤貴乎其身疾也．

The seventh is the body movement must be speedy. In Hsing Yi Wushu, all of the Five Phases, Six Unifications, Seven Speeds, and Eight Importances rely on the body as the foundation. It is said: "The body is like the bow and the fist is like the arrow." It is again said: "The high level techniques require that the body moves first and the hands and legs all immediately follow and become a real (complete) technique." Therefore, the body movements are the foundation of Hsing Yi Chuan. Loose shoulders, lively hips, the entire body can be turned, and the body moves forward at an angle. Should not bow forward and lean backward, lean to the left and tilt to the right. When it is

forward, then straight forward, and when retreating then straight backward. Especially must pay attention to the unification of the internal and external. The entire body must stick together, upper and lower parts are like one. When moving forward or retreating cannot be broken. Then the opportunity cannot be gauged and the opponent cannot achieve his intention. This is why, in addition to the eyes speed, hand speed, etc., you must consider the body's speed precious.

The last important factor in winning a battle is the body's movements. The body here means the torso. Since the limbs are attached to the body, if your body does not move fast, even though the limbs are fast the techniques will not be fast and effective. Therefore, the body is the foundation of the hands and legs, and they can move fast only when this foundation is able to move fast.

Jing originates with the legs, is directed by the waist, and manifests in the hands. Therefore, if your waist cannot direct the power generated from the legs quickly, the power will be reduced and ineffective. Finally, the body movement here should also include the internal Chi movement. The Chi is stored at the Lower Dan Tien, and when Jing is emitted, this Chi is led to the limbs to manifest Jing.

The Song of Seven Stars

七星歌

用必七體，頭肩肘手，胯膝合脚，相助爲友。

When (Hsing Yi is) used, it must have seven bodies: the head, the shoulders, the elbows, and the hands. (Also) combined with the hips, knees, and feet, and mutually assisting as friends.

The text following this poem in the original document explains that when Hsing Yi is practiced, the linking steppings are used, which are usually practiced in the Linking Sequence. These steppings are called "stepping seven stars (Tah Chi Shing)." When you are practicing the Linking Sequence, in every movement the seven bodies must coordinate with each other. Only then will your entire body act like a unit and the techniques be effective.

The Song of Fighting - #1

打手歌

打法定要先上身，脚手齊到才爲真，拳如炮形
龍折身，遇敵好似火燒身。

(In) the technique of striking, you must move your body first. It is real only when both your feet and hands arrive (together). The fist is shaped like a cannon and the body bent like a dragon. When you encounter the opponent, it is like your body is on fire.

This again emphasizes that in a fight, the body must move first. Only then can your hands and feet also arrive. When a fist is used to

strike, its power is like a cannonball shot from a cannon. When the body moves and stores Jing, it can be flexible like a dragon. When you face your opponent, you are alert and agile, and you look like your body is about to catch fire. When you attack, you are as powerful, active, and dangerous as fire.

頭打起意站中央，渾身齊到人難當，脚踩中門
奪地位，就是神仙亦難防。

When the striking Yi is generated, the head is in the center. When the entire body arrives all together, the opponent cannot defend. The feet are stepping in the center door to occupy the advantageous position. Even if (your opponent) is a fairy, he will have difficulty defending.

This section points out two important things. The first is that the head is suspended when Yi is generated in a fight. Only then will your body be centered and balanced, which allows your entire body to move forward steadily and firmly. The second is that in strategy, you must always catch the opportunity to occupy the "center door," which is right in front of the opponent's chest. If you can occupy this door, you will be able to access the opponent's most vital areas on the front side of his body.

肩打一陰返一陽，兩手只在暗處藏，左右全憑
蓋勢取，縮長二字一命亡。

(When) the shoulder is striking for one Yin, you again return with one Yang. Both hands are always hidden in a dark place. Left and right (strikes) all depend on the advantages of postures. Withdrawing and extending (are just) two words, one life will be terminated.

The shoulder is considered the root of the arms. In the arm, the shoulder is the root, the elbow is the middle section, and the hand is the end section. When there is an Yi for a hand strike, the root section sets up for the strike. This is Yin. When the strike is emitted to the hands and the power is manifested, it is Yang. In this song, it says that when one of your hands is striking (Yang), the other should have already stored the Jing (Yin) for the next strike. You must not let your opponent know what your hands will do-it should be like they are hiding in a dark place. That means your opponent will not be able to figure out the substantial and insubstantial of your strike. These attacks and withdrawals should not be rigid and dead. They should be agile and alive, and correspond to the advantages of the situation.

手打起意在胸膛，其勢好似虎撲羊，沾實用力
須展放，兩肘只在脅下藏。

(When) the hands strike, the Yi is on the (opponent's) chest. Their vehemence is like a tiger leaping toward a lamb. (When) you stick firmly and use Li, they should be extended and loose. The two elbows should always (remain) hidden under the armpits.

Hsing Yi Chuan's strategy focuses on occupying the center door, and the fists are used mainly to strike the opponent's chest. In order to

make the Jing reach to the opponent's body, your Yi must be on the target, otherwise your Yi will not lead your Chi and energize the muscles so that they can manifest the Jing. When you strike, you must use power and speed, like a tiger attacking a lamb. While you are striking, the muscles should be loose and extended. The elbows should always be sunken (or dropped) so that the Jing will be rooted and strong. This will also protect the vital areas under the armpits.

胯打陰陽左右便，兩足交換須自然，左右進取
宜劍勁，得心應手敵自翻。

(When) the hips are used for striking, left and right should be relaxed and move easily. The exchange of both feet should be natural. (When) moving forward left or right should have the sword's Jing. When the hands move as the mind wishes, the opponent will be turned over automatically.

The hips connect the body to the legs, which are its root. They are also responsible for the body's movement. In Hsing Yi Chuan, the hips are considered to be the root, the knees are the middle section, and the feet are the end section. Therefore, only when these roots move first can the entire body be mobile. When you move, the hips should be relaxed and easy. Whether you move to the left or right, forward or backward, depends upon what is convenient and appropriate. Then, the feet can move naturally as they switch back and forth. When you move, you must move quickly and firmly, like a sword. You must move directly and without hesitation. When your Yi has made a decision, your hands move in coordination with the legs to easily execute it.

膝打要害能致命，兩手空幌繞上中，妙訣勸君
勤練習，強身勝敵樂無窮。

(When) knees are used for striking, they can cause death. Two hands feint movement in the upper center. (It is) a marvelous secret and you are advised to practice diligently. Unlimited happiness will be gained from strengthening the body and defeating the opponent.

It is believed that the elbows can be more destructive than the hands, while the knees can be more dangerous than the feet. Because Hsing Yi Chuan specializes in short-range fighting, knee strikes are very important. When you intend to use your knees for an attack, you should first move your hands in front of your opponent's upper body. This feint will attract his attention and cause him to raise his defenses, leaving his lower body open to your attack. You must practice this trick until you can convince the opponent that your hands are the real attack as you set up for the knee attack.

脚踩正意勿落空，消息全在後腿蹬，蓄意須防
被敵覺，起勢好似捲地風。

(When) the feet step, the Yi must be firm and accurate and not enter the emptiness. The message (i.e., key) relies entirely on the rear leg's kicking. (When) storing your Yi, you should

prevent being sensed by your opponent. (When) you start to move, it is like a tornado.

When your Yi has made a decision, you must be firm and not change your mind. This way your stepping will be firm and accurate and your strategy will not be in vain. The key is that your movement originates with your "kicking off" from your rear leg. You can use this movement to step forward, to retreat, or even to kick. You can also use this movement to suddenly kick. When you retreat, you do the same thing, only now you kick off with the front leg. When you are storing Jing just before you move, you must be careful to act naturally so that your opponent does not feel or sense your preparation. If he does, your technique will not work.

The Song of Fighting - #2

打手歌

**拳打三節不見形，如見形影不爲能，能在一思
盡，莫在一思存，能在一氣先，莫在一氣後。**

(When) the fists are used for striking, the shape of the three sections cannot be seen. If the shape and the shadow can be seen, then (the strike) cannot be said to be proficient. Proficiency comes right after the end of the thought, and does not dally with the thought. The proficiency is (generated) before the Chi and not after the Chi.

When you strike, you should not let your opponent feel or sense it, otherwise, it is useless. The key to making the technique proficient is that the strike should be executed immediately after the Yi has made the decision. If you hesitate and question your decision, your opponent will be able to sense your strategy. In addition, your Yi (thought) must be ahead of the Chi. Only then can your Chi be efficiently led to support the technique. The last sentence means that proficiency is decided before Chi is led, not after. Once the Chi has been led, it is already too late.

**胯打中節并相連，陰陽相合得之難，外胯好似
魚打挺，裡胯藏步變勢難。**

(When) the hips are used for striking the middle section, both of them are connected. Yin and Yang mutually combined is hard to obtain. (If) the external hips are like a fish jumping, then (it will be) hard to hide the stepping (i.e., strategy) and change the postures in the internal hips.

When your techniques are directed at the opponent's stomach and abdomen, your power is rooted in your hips. In order to make the strike powerful, both hips should be connected (i.e., coordinated with each other), and Yin and Yang should be coordinated. The hip of the rear leg is Yin, and the hip of the front leg is Yang. When both hips are connected and coordinated, their power can be rooted in the ground. However, if the hips are loose and flop around like a fish on the land, then the stepping will not be firm and steady, and your opponent will be able to gauge your stepping strategy.

膝打幾處人不明，好似猛虎出木籠，和身轉着不停式，左右明撥任意行。

(When) the knees are striking at the several places, the opponent will not know. (They are) like a fierce tiger escaping from the cage: the body is harmonious when turning, do not stop your movements. Repel left and right clearly and strike as desired.

There are only a few places you can effectively attack with the knees: the abdomen, the groin, and the thighs. However, if executed correctly, it is very hard for the opponent to tell which target you are going to attack. Once you start your strike, you are just like a fierce tiger escaping from a tiny cage. Your body can move or turn easily and continuously to set up an opportunity for your strike, and you can choose any target you wish.

臀尾打，起落不見形，好似猛虎坐臥出洞中。

When the hips and the tail are used for striking, movement up and down cannot be seen. It is like a fierce tiger entering and leaving his cave.

When you are crouching just before an attack, you accumulate postural power and Chi in your lower body. This is done subtly so that the opponent cannot see it. It is like a tiger carefully coming out of his cave in a crouch, drawing in his body and preparing to pounce on his prey.

The Seven Followings of Hsing Yi Chuan 形意拳七順

肩要催肘，而肘不逆肩。肘要催手，而手不逆肘。手要催指，而指不逆手。腰要催胯，而胯不逆腰。胯要催膝，而膝不逆胯。膝要催足，而足不逆膝。首要催身，而身不逆首。心氣穩定，陰陽相合，上下相連，內外如一，此之謂七順。

The shoulders should urge (i.e., push) the elbows, and the elbows should not oppose the shoulders. The elbows should urge the hands, and the hands should not oppose the elbows. The hands should urge the fingers, and the fingers should not oppose the hands. The waist should urge the hips, and the hips should not oppose the waist. The hips should urge the knees, and the knees should not oppose the hips. The knees should urge the feet, and the feet should not oppose the knees. The head should urge the body, and the body should not oppose the head. Hsin and Chi are steady, Yin and Yang mutually unify. The top and the bottom are mutually connected, internal and external are combined like one. This is called the seven followings.

When you emit Jing, your mind generates the idea, and your body should carry it out without any kind of resistance. The movement starts in the body and extends out simultaneously through the arms and legs. As the force is transmitted out the limbs, it should move smoothly and uniformly. Each part of the body accepts the force from

the part of the body behind it, and transmits it to the next part. Nothing should hinder this free flow of force. Once your mind decides to act, it should not hesitate or question the decision. If your resolve is steady, the Chi will be too. Yin and Yang must be unified, which means that a movement in one direction should be balanced with a simultaneous movement in the opposite direction.

This document explains that in the three sections, the root section usually generates the power, the middle section transmits and directs the power, and the end section manifests the power. Each section pushes the next one until the Jing is out. If the passage of Jing through the body is smooth and without any resistance, then the three sections can be connected as a unit. There are many ways to divide the body into threes, and each of these sections should be connected together as one. In addition, the internal and the external must also be combined, otherwise you could not call Hsing Yi Chuan an internal martial art.

The Eight Postures of Hsing Yi Chuan

形意拳八勢

形意拳之姿勢，其重要之點有八：一曰頂，二曰提，三曰扣，四曰圓，五曰抱，六曰垂，七橫順須知清，八起攢落翻須分明。

There are eight important points in the postures of Hsing Yi Chuan. The first is Diing (press), the second is Tyi (hold up), the third is Kow (arc/grab), the fourth is Yuan (round), the fifth is Baw (embrace), the sixth is Chwei (drop), the seventh is Hern (sideways) and Shuenn (smoothness) must be known (i.e., understood) clearly, and the eighth is raising up for Tzuann (drill) and down for Fan (turn over) must be clearly distinguished.

The eight important postures are discussed in two different sources. They differ on three postures, and they both have their unique point of view.

頂者，頭往上頂，舌尖頂上腭，手往外頂是也。提者，尾閭上提，穀道內提是也。扣者，胸脯要扣，手背要扣，脚面要望下扣是也。圓者，脊背要圓，虎口要半圓，胳膊要月芽形，手腕外頂要月芽形，腿曲連灣要月芽形是也。抱者，丹田要抱，心中要抱，胳膊要抱是也。垂者，氣垂丹田，膀尖下垂，肘尖下垂是也。

Diing (press) means the head is pressing upward, the tongue is pressing upward to the roof of the mouth, and the hands are pressing forward. Tyi (hold up) means the tailbone (Weilu) is lifting up and the anus is held up internally. Kow (arc/grab) means the chest must be arced, the back of the hands must be arced, and the bottom of the feet must be arced downward. Yuan (round) means the back must be round, the

tiger's mouth (between the thumb and index finger) must be half-round, the arms and the shoulders must be like the early moon. When the hands and the wrists are pressing forward, they must also be like the early moon. When the legs are bent, they are like the early moon. Baw (embrace) means the Dan Tien must be embraced, the heart must be embraced, the arms and shoulders must be embraced. Chwei (drop) means the Chi is dropped to the Dan Tien, the shoulders are dropped, and the elbow tips are dropped.

When the head presses upward, you are raising your spirit of vitality. Your head should feel like it is suspended, and you should remain relaxed. It is your Yi which presses your head upward, and when this is done correctly your physical body will become light as if it were suspended from above. The tongue must also press upward to touch the roof of the mouth in order to connect the Yin Conception and Yang Governing Vessels. Even though the tongue is pressed up, it remains relaxed. If the tongue is tensed, then the Chi will be stagnant there. Next, the hands must be pressed forward. Only when your Yi is pressing forward will it be ahead of the Chi, so that it can lead the Chi.

Although this poem uses the term "tailbone," it in fact means the anus and the Huiyin cavity. The Huiyin cavity is located between the anus and the genitals (Figure 2-2). When the anus and the Huiyin

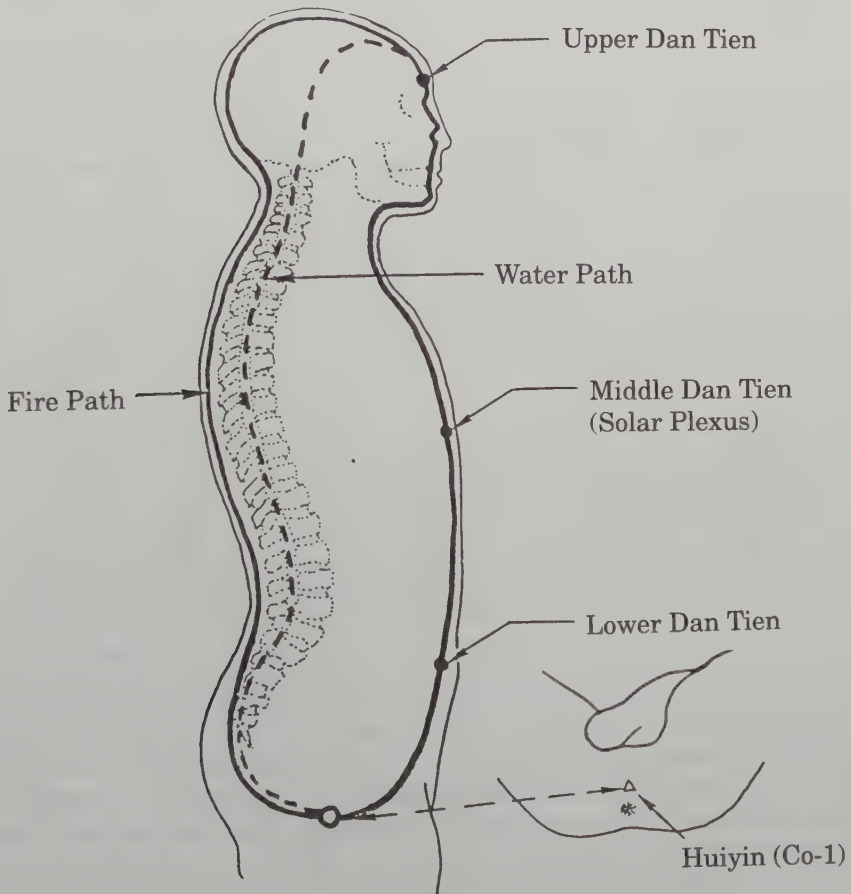


Figure 2-2. Huiyin cavity

cavity are lifted, the tailbone will also naturally be lifted. In Chi Kung practice, the Huiyin is considered one of the "tricky gates" which can control Kan (Water) and Lii (Fire) for Yin and Yang adjustment. Holding up and relaxing the Huiyin cavity and the anus are the keys to this adjustment. For more information, please refer to Dr. Yang's earlier book "The Root of Chinese Chi Kung."

The third key posture is arcing. This includes the arcing of the chest, the back of the hands, and the bottom of the feet. When the chest is arced, the lungs will be relaxed and the Jing can be stored in the arcing posture. When the hands are arced, Chi can be gathered in the palms, and Jing can be manifested strongly. When the bottom of the feet are arced slightly, they will be relaxed and the Chi will be able to communicate with the ground and build up a firm root.

The back is round, which actually means that the chest is arced. When the tiger mouth areas of the hands are half round, the Chi can be strongly spread out to the palms and the Jing can be manifested efficiently. The arms and the shoulders are round in order to have the best posture for storing Jing. When the hands are used to press forward, the back of the wrists should not be 90 degrees. They should be slightly curved. Consequently the wrist areas will not be tensed and the Chi can be transported easily through them. When the legs are slightly bent, the posture is firm and the root can be strong.

When you have the feeling that the Dan Tien area is embraced, the Chi can be gathered there. When the heart is embraced, your emotional mind will have a center and will not be distracted by your opponent. When the arms and the shoulders are embraced, the Jing can be effectively stored and the vital areas in the chest can be well-protected.

The next key is that the Chi must be sunk to the Lower Dan Tien. Only then can the Chi be full and abundant in the Lower Dan Tien and the mind be clear. It is like when you let muddy water sit quietly for a while, and the mud settles to the bottom leaving the water on top clear. Next, the shoulders and the elbows must drop so that they will be able to relax and the Jing can be stored efficiently. In addition, dropping the shoulders and elbows protects the vital areas, especially the armpits.

橫者，起也。順者，落也。起者，躡也。落者，翻也。起為橫之始，躡為橫之終，落為順之始，翻為順之終。手起而躡，手落而翻，足起而躡，足落而翻。起是去，落是打，起亦打，落亦打，勿論如何起落躡翻往來，總要肘不離脅，手不離心，此形意拳之所宜注意之姿勢也

Hern (sideways) means to rise and Shuenn (smoothness) means to descend. Raise means to Tzuann (drill upwards) and descend means to Fan (turn over). Raising is the beginning of Hern (sideways), and Tzuann (drill) is the end of Hern. Descending is the beginning of Shuenn (smoothness), and Fan (turn over) is the end of smoothness. The hands rise for Tzuann (drill) and the hand descend for Fan (turn over). The feet rise for Tzuann (drill) and descend for Fan (turn over).

Raising is going and descending is striking. When it is raised, it is for striking, when it is descending it is also for striking. It does not matter how you rise and fall, Tzuann (drill) and Fan (turn over), to or fro, in all the elbows must not leave the place under the armpits, the hands do not leave the heart (mind), these are the postures which should be paid attention to when practicing Hsing Yi Chuan.

The last two key postures discuss attacking strategy and the movements. The first key movement includes Hern and Shuenn and the second movement includes Tzuann and Fan. Hern in Chinese has the meaning of forcing one's way in by pushing obstacles aside. It is an aggressive movement sideward and diagonally. In Hsing Yi Chuan, the Hern motion is used together with Tzuann (drill). In fact, although Hern and Tzuann are used to clear the way for further strikes, very often when there is no obstacle to be cleared they can be used directly as an attack.

However, when there is an obstacle in the way you clear it out with Hern and Tzuann, then you follow with the techniques of Shuann and Fan. Shuann in Chinese means to follow smoothly, and here it means that after you have cleared the way you strike downward diagonally to the opponent's body. Once you have cleared the obstacles which stop you from entering a door, you are then able to enter smoothly. In Hsing Yi Chuan, this motion is very often used together with Fan. Fan means to turn over. When you use Shuann to reach the opponent's body, you are also turning your limbs to generate the drilling and penetrating power. These two key postures also apply to the legs.

The Song of the Eight Postures

八字歌訣

八字者，頂扣圓敏抱垂曲挺是也。跔法及拳式
站定時，此八字須具備焉。所以蓄力養氣，使
敵我者，無所措使。斯亦五行拳所特有者也。
而八字者，又各有三種焉。

The eight words (i.e., key postures), are Diing (press), Kow (arc/grab), Yuan (round), Miin (acute), Baw (embrace), Chwei (drop), Cheu (bend), and Tiing (thrust). When the stance and the forms of the fists are formed, all these eight words must have been observed. Therefore, (you are) able to store the Li and build up the Chi. (This) makes it possible that the person who is my enemy does not know how to deal with it. These are the special characteristics of the Five Phases. Within these eight words, there are again three classifications in each one of them.

Three of these eight key postures are different from those of the previous document. That is because they are a different master's explanation of his understanding of the postures. Understanding both documents will increase the depth of your understanding of the art.

一曰三頂。三頂者何：頭相上頂，有衝天之雄
．頭爲週身之主，上頂則後三關易通，腎氣因
之上達泥丸以養性．手掌外頂，有推山之功，
則氣貫週身，力達四肢．舌上頂，有吼獅吞象
之容，能導上升之腎氣，下行歸入丹田以固命
．是謂之三頂．

The first is the "three presses" (San Diing). What are the three pressings? The head is pressing upward, seeming like it is going to thrust into the sky. The head is the master of the entire body. When the head is pressed, then the three gates on the back can be passed through easily and the kidneys' Chi can therefore reach upward to the Ni Wan for the nourishment of the human nature. (When) the hands are pressing outward, they have the achievement of pushing a mountain. Then the Chi can be threaded and reach to the entire body, and the Li can reach to the four limbs. (When) the tongue is pressing upward, (you) have the ability to roar like a lion and swallow an elephant. (This) makes it possible to lead the rising kidney Chi downward to return to the Dan Tien and solidify the life force. These are called "San Diing."

The key word "press" (Diing) has three parts. The first one is that the head is pressing upward. When you do this, the head is upright and suspended. The spirit can be raised, and, because your posture is correct, the Chi will be able to pass through the three "gates" on the back of your body where the Chi may have difficulty getting through. These three gates are the tailbone (Weilu), Squeeze Spine (Jar Gi), and the Jade pillow (Yuhjeen). For a detailed discussion of these three gates, consult "The Root of Chinese Chi Kung" and "Muscle/Tendon Changing and Marrow/Brain Washing Chi Kung" by Dr. Yang. "Ni Wan" is the Chi Kung term for the brain. According to Chinese Chi Kung theory, Original Chi (Yuan Chi) comes from the conversion of Original Essence (Yuan Jieng), which resides in the kidneys. When the Chi can pass smoothly through the three gates, the Original Chi will be able to reach the brain and nourish it.

The second press is the hands pressing. The hands should always have the feeling that they are pressing forward. This leads Chi to your hands, and also energizes your whole body. When the hands are used for pressing or punching, their power should be so strong that they could push a mountain. When you have the Yi of pushing on your hands, then your Yi will also be able to lead the Chi to the extremities and energize the entire body.

The third press is the tongue pressing. The tongue should press upward and touch the roof of the mouth. This connects the Conception and Governing Vessels and lets the Chi flow smoothly. This pressing makes it possible for the Chi to be sunk to the Lower Dan Tien (the residence of Original Chi) so that you can conserve your Original Chi and keep your body strong.

二曰三扣。三扣者何：兩肩要扣，則前胸空闊
，氣力到肘．手背足背要扣，則氣力到手，跣
步力厚．牙齒要扣，則筋骨緊縮．是謂之三扣

The second is the three arc/grabs (San Kow). What are the three arcings? Two shoulders must be arcing, then the front of the chest is wide with space. Chi and Li will (therefore) reach the elbows. The back of the hands and the top of the feet must be arcing, then Chi and Li will reach the hands and make the stance firm and Li strong. The teeth must be closed, then the tendons and bones are strongly controlled. These are called "San Kow" (three arc/grabs).

The second important posture is arcing. There are three places which are arced. The first place is the shoulders, which should be arced forward. This opens and relaxes your chest and eases your breathing. In addition, since the shoulders are the root of the arms, the arcing of the shoulders provides firm support for the elbows. The second place that should arc is the back of the hands and the back of the feet. Arcing strengthens the hands for grabbing, and allows the feet to make firm contact with the ground (to "grab" it) so that you can build up a strong root. The third place is the teeth, which must be closed tight. (The Chinese word "Kow" also has this meaning.) This makes it possible for the Chi to reach to the tendons and bones and make them strong.

三曰三圓。三圓者何。脊背要圓，其力摧身，
則尾閭中正，精神貫頂。前胸要圓，兩肘力全
，心窩微收，呼吸通順。虎口要圓，勇猛外宣
，則手有裹抱力。是謂之三圓。

The third is three rounds (San Yuan). What are the three rounds? The back must be round, (then) its Li is able to destroy the (opponent's) body, and the tailbone will be centered and upright. (In this case), the spirit of vitality will be able to reach the top (of the head). The chest must be round, then the Li on the two elbows is complete. The heart cave (i.e., solar plexus) arcs slightly in, the breathing will be unhindered and smooth. The Tiger's Mouth must be round, the bravery and fierceness can be stimulated, then the hands have embracing power. These are called "San Yuan" (the three rounds).

Three places in the posture are round. The first two are the back and the chest. The thoracic vertebrae should be slightly curved, which will also round the shoulders forward in a bear-like posture. The chest is also relaxed and rounded inward. When the back, chest, and shoulders are rounded, power from the shoulders will be able to connect to the waist and be directed to the root of the body. Only then will your entire body act as a unit and connect to the ground. Naturally, when you arc your back you should still keep your body upright and your head suspended. When you have the posture right, the solar plexus area will be loose and the lungs will be able to move easily and smoothly.

The third place that should be round is the Tiger's Mouth, which is the martial arts term for the place between the thumb and the index finger. When this area is round, the Chi is able to reach to the finger tips and strengthen your grabbing power.

四曰三敏。三敏者何：心要敏，如怒狸攬鼠，則能隨機應變。眼要敏，如饑鷹之捉兔，能預視察機宜。手要敏，如捕羊之餓虎，能先發制人。是謂之三敏。

The fourth is the three acutes (San Miin). What are the three acutes? The Hsin (emotional mind) must be acute, like an angry fox catching a rat. Then (you) can change (your strategy) to correspond to the situation. The eyes must be acute, like a hungry eagle seizing a rabbit. (Then you) will be able to predict the proper opportunity. The hands must be acute, like a hungry tiger catching a lamb. (Then you) will be able to control the opponent first. These are called "San Miin" (the three acutes).

The Chinese word "Miin" means many things. It can mean "smart," "alert," "fast action," "acute reaction," and "sensitive feeling." The first acute is the emotional mind (Hsin). When the eyes pass information to the mind, it is the emotional mind which receives it first, then the wisdom mind makes its judgement. When the emotional mind is acute, you will be alert and will be able to keep your spirit high. Only then will you be able to feel or sense the situation appropriately and find opportunities.

The second acute is the eyes. The eyes provide your first contact with the opponent. When the eyes are sharp, they are able to pass accurate information to the mind. The third acute is the hands. Once the mind has made its decision, the hands must react quickly. Only then will your entire body be agile and your responses alive.

五曰三抱。三抱者何：丹田要抱，氣不外散，
擊敵必準。心氣要抱，遇敵有主，臨變不變。
兩肋要抱，出入不亂，遇敵無險。是謂之三抱

The fifth is the three embraces (San Baw). What are the three embracings? The Dan Tien must be embraced, (so) the Chi will not exit outward. (Then) when attacking the opponent, (the power) will be accurate. The Hsin and Chi must be embraced. (Then) there is a master when encountering the opponent which enables (your mind to be) steady when there is a sudden (strategy) change (by your opponent). Two (sides of) the ribs must be embraced. (Then) releasing and withdrawing will have order and there is no danger when encountering the opponent. These are called "San Baw" (the three embraces).

The word "Baw" includes several different feelings. Baw can be translated as embrace, hold together, stick together, enfold, harbor, or cherish. The first embrace is that the mind must remain at the Lower Dan Tien. This keeps the Chi at its residence so that it can be strong and abundant. Only then, when you store your Jing, will you have plenty of Chi to make the techniques fast and sharp.

The second embrace is that the emotional mind and the Chi must stick together. Since Chi is led by your Yi, this also implies that your Hsin and Yi must be together. In other words, when the Hsin is touched by something, the Yi immediately makes a judgement and the

Chi is led automatically. When you embrace your Hsin, Chi, and Yi, your mind will have a center and will not be confused. Even if there is a sudden change in the situation, you will not be alarmed or afraid. The third embrace is that your elbows must sink and be held in (embrace the ribs). This gives your hands a firm root in attack and defense, and will also protect your armpits.

六曰三垂。三垂者何：氣垂則氣降丹田，身穩如山。兩肩下垂，則臂長而活，肩摧肘前。兩肘下垂，則兩肱自圓，能固兩脅。是謂之三垂。

The sixth is the three drops (San Chwei). What are the three drops? Chi must be dropped (i.e., sunk), the Chi is sunk to the Dan Tien and the body is steady like a mountain. The two shoulders must be dropped, then the shoulders are extended and agile (and) able to urge the elbows to move forward. The two elbows must be dropped, then the two forearms are rounded automatically, (and) able to strengthen the flanks. These are called "San Chwei" (the three drops).

"Chwei" means to drop, fall, sink, or bow. The first drop is that the Chi must be sunk to the Lower Dan Tien, then it will always be kept at its center. This will make the body rooted and steady like a mountain, and your power will have a firm energy source. The second drop is the shoulders. This connects the shoulders to the body so that the Jing manifested in the arms will have a root and foundation. For the same reason, the elbows must be sunken so that they are connected firmly to the shoulders. This will also protect your armpits.

七曰三曲。三曲者何：兩肱宜曲，弓如半月，則力富。兩膝宜曲，彎如半月，則力厚。手腕宜曲，曲如半月，則力湊。皆取其伸縮自如，用勁不斷之意。是謂之三曲。

The seventh is the three bends (San Cheu). What are the three bends? The two forearms should be bent, bow-shape like the half moon, then the Li is abundant. The two knees should be bent, bent like the half moon, then Li is thick. The two wrists should be bent, curved like the half moon, then Li is gathered. All of these (joints) are adapted to extending and withdrawing as desired and the Jing can be applied without stopping. These are called "San Cheu" (the three bends).

A curve or bend is the key to storing Jing in the postures. It is like a bow which is bent and ready to shoot an arrow. This "curve" or "bend" (Cheu) is different from "round" (Yuan). When you curve or bend a joint you are storing Jing, just like a bent bow stores energy. "Round" refers to curving or arcing your posture to smooth the Chi circulation and to neutralize the opponent's Jing. There are three places in the body where the Jing can be stored in Hsing Yi Chuan. They are the arms, the wrists, and the legs. If you are able to bend them smoothly and naturally, you will be able to extend them or bend them without effort. In this case, the Jing can be stored and emitted as you wish.

八曰三挺。三挺者何：頸項挺，則頭部正直，
精氣貫頂。脊骨腰挺，則力達四梢，氣鼓全身。
膝蓋挺，則氣恬神怡，如樹生根。

The eighth is the three thrusts (San Tiing). What are the three thrusts? The neck and the head thrust upward, then the head area is straight and (lifting) upward and the spirit of vitality can reach the top. The spine bones and the waist must be thrust up, then Li can reach the four extremities, (and) the Chi can be like a drum in the entire body. Both knees are thrust out (i.e., strong and firm), then the Chi is peaceful and the Shen is harmonious, like a tree having a firm root.

Tiing in Chinese has the meaning of standing upright, rigid, firm and strong, straightened, and thrusting out. When the neck and head are thrust up or straightened, the head will be suspended and the spirit of vitality can be raised. Second, the spine and the waist must also be thrust up and straightened, then the body will be able to keep its center and balance. Only when your body is centered will your power be able to reach the four limbs efficiently. In addition, through correct body posture, the Chi stored in the Lower Dan Tien can be full and abundant. Third, the knees must be firm and strong to build up a firm root and to be able to generate the Jing for fighting. It is said: "Jing is generated in the legs, directed by the waist, and manifested in the hands." Only when you have a firm root will your mind be able to be steady, the spirit harmonious, and the Chi transported without interruption.

The Eight Important Points - #1

形意拳八要

心定，神寧；神寧，心安；心安，清淨；清淨，
無物；無物，氣行；氣行，絕象；絕象，覺
明；覺明，則神氣相通，萬物歸根矣。

(When) the Hsin (emotional mind) is steady, the Shen (spirit) is calm. The Shen is calm, the Hsin is peaceful. The Hsin is peaceful, then it is quiet and clean. It is quiet and clean, then nothing exists. When nothing exists, the Chi will be transported (smoothly). When Chi is transported smoothly, then the imagination disappears. When the imagination disappears, then the feeling (i.e., sensing) is clear. When the feeling is clear, then the Shen and Chi are mutually connected. In this case, millions of Chis return to their roots.

When Hsin is not steady, the spirit will be disturbed, but when the spirit is able to be calm, the Hsin can be directed into a peaceful state. Only when your emotional mind is peaceful, quiet, and free from miscellaneous thoughts will your spirit be able to reach the Wu Chi state. In this quiet state your mind rests in emptiness or "nothingness," and it feels as if the physical body had disappeared. Your entire body is then transparent to the Chi, which can flow freely and without obstruction. Then your imagination will not play tricks on you and distract

you, and your feelings (sensory perception) will be neutral and clear. Consequently, the spirit and Chi can be united as one and you can penetrate to the root of things. You can see from this that the eight important points are: Hsin Ding (steady emotional mind), Shen Nien (calm spirit), Hsin An (peaceful emotional mind), Ching Jiing (cleanness), Wu Wu (nothingness), Chi Hsing (Chi transportation), Jyue Shing (stop imagination), and Jyue Ming (clear feeling).

The Eight Important Points - #2

形意拳八要

八要者何？一，內心要提；二，三心要并；三，三意要連；四，五行要順；五，四梢要齊；六，心要暇；七，三尖要對；八，眼要毒也。

What are the eight important points? First, inside must be lifted. Second, the three centers must be together. Third, the three Yis must be linked together. Fourth, the Five Phases must be smooth. Fifth, the four extremities must be uniform. Sixth, the Hsin must be leisurely. Seventh, the three tips must face each other. Eighth, the eyes must be venomous.

You can see that the eight important points listed in this document are not the same as those in the previous document. This document goes on to explain them.

內要提者，緊撮穀道，提其氣使上聚於丹田，復使聚於丹田之氣，由背骨而直達於腦頂，週流往返，循環無端，即所謂“緊撮穀道內中提”也。

"Inside must be held up (Tyi)" means tightening up the grain path (i.e., anus) to raise up the Chi and enable it to gather at the Dan Tien. Again, make the Chi gathered at the Dan Tien (move) through the spine back (thoracic vertebrae) and reach the brain directly. Transport (Chi) in a cycle to and fro so that the circulation has no end. This is what is called "tightening the grain path and holding up internally."

The Chinese word Tyi means to hold up. Very often it is translated as lift or raise, however, in Chinese Chi Kung "hold up" is more accurate. In order to do the "hold up" posture, you must slightly tighten up the anus area. When you are holding up a bucket of water you don't need to lift or raise it. When you lift or raise the bucket, the muscles must be tensed, and this will stagnate the Chi circulation. However, if you simply hold it up, although the muscles are slightly tensed, the Yi is stronger than the actual physical activity and the muscles may remain relaxed and not inhibit the smooth circulation of Chi. "Tyi" is a key word in Chi Kung and internal martial arts. With Tyi, the Chi can be raised upward from the bottom of the feet to the Lower Dan Tien, and then follow the spine upward to nourish the brain. The Tyi word is the key to the Kan (Water) and Lii (Fire) adjustment of the body's Yin and Yang. When you are practicing the Tyi word, the Huiyin (cavity

between the groin and anus) and the anus should be held up internally. Remember, the Yi is more important than the physical tensing. When you do this properly, the Chi can be led upward to complete the Fire path or Water path Chi circulation. This subject is discussed more thoroughly in several of Dr. Yang's books.

三心要并者，頂心往下，脚心往上，手心往回也。三者所以使氣會於一處。蓋頂心不往下，則上氣不能入於丹田；脚心不往上，則下氣不能收於丹田；手心不往回，則外氣不能收於丹田。故必三心一并，而氣始可歸於一也。

"Three centers must be together" means the center of the head is led downward, the centers of the feet are led upward, and the centers of the hands move to and fro. These three places enable the Chi to gather in one place. Because if the center of the head is not led downward, then the Chi on the top cannot be moved down to the Dan Tien. If the centers of the feet are not directed upward, then the lower Chi cannot be collected at the Dan Tien. If the centers of the hands are not moving to and fro, then the external Chi cannot be withdrawn to the Dan Tien. Therefore, the three centers must be together so Chi can be returned to one (place).

The "one place" here means the Lower Dan Tien, which is the center and the residence of Chi. When Jing is emitted, the Chi stored in the Lower Dan Tien is led to the limbs, and when Jing is stored, the Chi in the body is led to the Lower Dan Tien. Therefore, when you are storing Jing and inhaling, the Chi in the head must be led downward, the Chi in the bottoms of the feet must be led upward, and the Chi in the hands must be led inward to the Lower Dan Tien. When you exhale for Jing manifestation, you are leading the Chi to the head for raising up your spirit, to the legs to firm your root, and to the hands to emit the Jing. These three flows of Chi all use the Lower Dan Tien as the gathering place. Only when the Chi has its controlling center (residence) will the Chi circulating in the body have a root and the techniques be skillful and powerful.

三意要連者，心意氣意力意，三者連而為一，即所謂內三合也。此三者以心為謀主，氣為元帥，力為將士。蓋氣不充，則力不足，心雖有謀，亦無所用，故氣意練好，而後可以外帥力意，內應心意；而三意之連，尤當以氣為先務也。

"The three Yis must be linked together" means the Hsin Yi, Chi Yi, and the Li Yi must be connected into one. This is what is called "the three internal connections." Among these three, the Hsin is the planner, the Chi is the marshal, and the Li is the generals and soldiers. Because if the Chi is not full, then Li will not be sufficient. Although the Hsin has the plan, it is still in vain (i.e., empty). Therefore, when the Chi

and Yi are trained well, then the marshal is able to use Yi to control Li and correspond internally with the Hsin Yi. (In) all the connections of these three Yis, the Chi must especially be the first concern.

The three Yis here mean the Yi which control the Hsin, the Yi which directs and leads the Chi, and the Yi which conducts the Li. If you observe yourself carefully, you will see that the three Yis cannot be separated. First, you must have a Hsin generated from your feelings (sensory perceptions). The idea from this Hsin is then judged and modified by the Yi, and the course of action is decided. Once this decision is made, the Yi leads the Chi and energizes the appropriate muscles. The Yi still has to conduct the energized muscles to execute the decision correctly. You can see that Hsin and Yi do the planning, and Chi is the marshal which activates the muscles and generates Li. The Li is the soldiers which carry out the action.

五行要順者，外五行爲五拳，即劈崩炮攔橫是也。內五行爲五臟，即心肝脾肺腎是也。外五行之五拳，變化應用，各順其序，則周中規，折中矩，氣力之所到，而架勢即隨之，架勢之所至，而氣力即注之。氣力充，則架勢爲有用，架勢練而氣力乃愈增。故五行要順者，即所以順氣也。

"The Five Phases must be smooth" means the five external phases, which are the five fists. They are Pi, Beng, Pau, Tzuann, and Hern. The five internal elements are the internal viscera, and are the heart, liver, spleen, lungs, and kidneys. For the five fists in the external Five Phases, their variations and applications all follow their methods. Then (they) repeat with the patterns and bend with rules. When Chi and Li arrive, the posture follows. When the posture arrives, then Chi and Li will be focused. When Chi and Li are full, then the postures are useful. When the postures are trained, the Chi and Li will be increased. Therefore, "the Five Phases must be smooth" means the Chi must be smooth.

The "Five Phases must be smooth" means the Chi circulating in the five internal phases (heart, liver, spleen, lungs, and kidneys) must be smooth, then the Chi led to the external Five Phases (Pi, Beng, Pau, Tzuann, and Hern) will be full and abundant. In this case, the external Five Phases will act as they are supposed to and the moving pattern will be correct, and the internal and external phases can be unified. Only under this orderly coordination of the two will the variations and applications follow the correct patterns. It is only under this condition that the Chi and Li can be unified and strong. All of this comes about only if you practice until the Chi and Li immediately arrive whenever you do a posture.

四梢要齊者，舌要頂，齒要扣，手指腳趾要扣，毛孔要緊也。夫舌頂上嚙，則津液上注，氣血流通；兩齒緊扣，則氣貫於骨髓；手指腳趾

內扣，則氣注於筋；毛孔緊，則周身之氣聚而堅。齊之云者，即每一作勢時，舌之頂，齒之扣，手脚趾之扣，毛孔之緊，一齊如法，為之無先後遲速之分。蓋以四者如有一缺點，即氣散而力怠，便不足以言技也。

"Four extremities must be uniform" means the tongue must be pressed upward, the teeth must touch (tightly), the fingers and the toes must arc, the pores must be closed. Because when the tongue is pressing upward to touch the roof of the mouth, then the liquid saliva flows upward and the Chi and blood circulate smoothly. When the teeth are closed tightly, then the Chi will thread to the bone marrow. When the fingers and the toes arc internally, then Chi will flow to the tendons. When the pores are closed tightly, then the entire body's Chi will gather and be strong. What is called "uniform" means in every movement the pressing of the tongue, the touching of the teeth, the arcing of the fingers and toes, the closing of the pores must be together and uniform according to the (correct) methods. There is no distinguishing between first and second, late or fast. That is because of all these four, if there is one missing, then the Chi will disperse and Li will be stagnant. Then you cannot talk about techniques.

As mentioned before, the tongue is the extremity of the muscles, the teeth are the extremities of the bones, the nails are the extremities of the tendons, and the hair is the extremity of the blood. In order to fill up the Chi and make it abundant, the Chi must be able to reach the ends of these four extremities. Only then can the Chi reach everywhere in the body and energize the entire physical body to its maximum for fighting. That these four extremities must be uniform means that the Chi must be able to reach all four at the same time, and none is stronger than the others. The Chi must be manifested at these four extremities uniformly.

心要暇者，練時心中不慌不忙之謂也。夫慌有恐懼之意，忙則有急遽之意，一恐懼則氣必餒，一急遽則氣必亂，餒亂之時，則手足無所措矣。若平日無練習之功，則內中虧虛，遇事怯縮，遇敵未有不恐懼，不急遽者；故心要暇，實與練氣相表裡也。

"The Hsin must be leisurely" means that when you train, the Hsin should not be alarmed and hasty. Because when alarmed, then (you) have the Yi of fright and fear. When (you are) hasty, then you have the Yi of fast and abrupt. When (you are) frightened, then the Chi must be weak; and when (you are) fast and abrupt, then (your) Chi must be disordered. If (your Chi is) weak and disordered, then (the movements of) hands and feet are not manageable. If (you have) not reached the achievement from daily practice, then (you are) empty internally, and when (you) encounter the event, you will be scared and withdrawing. (In this case), there is no one, when

he faces the opponent, who is not scared and hasty. Therefore, the Hsin must be leisurely. In fact, this corresponds with the Chi externally and internally.

You already know that your Chi is controlled by your Yi. However, if your Yi is not able to regulate your Hsin due to fear or haste, then this Yi will not be able to lead and manage the Chi in an effective way. This means that all of your techniques will lose their efficient Chi supply and become ineffective. Therefore, your Hsin must be leisurely. You must be firmly confident in yourself so that your Hsin will be leisurely and not fearful and hasty. Leisurely here means that you have plenty of time and ability to handle the situation.

三尖要對者，鼻尖手尖腳尖相對也。夫手尖不對鼻尖，偏於左，則右邊顧法空虛，偏於右，則左邊顧法空虛。手與腳，腳與鼻不對，其弊亦同。且三者如偏斜過甚，則周身用力不均，必不能團結如一，而氣因之散漫。頂心雖往下，而氣不易下行；腳心雖往上，而氣不易上收；手心雖往回，而氣不易內縮；此自然之理也。故三尖不對，實與練氣有大妨碍也。

"The three tips must face each other" means the tips of the nose, hands, and feet match each other. When the tips of the hands do not match with the tip of the nose and lean to the left, then beware of a technique from the right and beware of the opening. If it is leaning to the right, then beware of a technique from the left and worry about the opening. When the hands and feet, the feet and the nose do not match, its disadvantage is the same. Furthermore, if the three of them are out of alignment too much, then the entire body's power will not be uniform and not be able to stick together like one. Then Chi will be random and disordered. (In this case), though the center of the head is directed downward, the Chi cannot be led downward easily, though the centers of the feet are directed upward, the Chi cannot be gathered upward easily, and though the centers of the hands move to and fro, the Chi cannot be withdrawn (i.e., condensed) easily. This is the natural principle. Therefore, if the three tips are not aligned, it is really an obstruction to training Chi.

This section talks about the center and balance of posture. If you want your Chi led downward from the head and upward from the feet effectively, the body must be centered and balanced. Only then can your judgement be neutral, your head suspended, your feet rooted, and your body not exposed to an opponent's attack because of a defective posture.

Furthermore, when the body is centered and balanced, the Chi in the center of the hands can be led inward efficiently and the Chi in the Lower Dan Tien can be again directed to the centers of the palms. In order to do this, the three tips must be aligned. These three tips are the tips of the hands, nose, and feet.

眼要毒者，謂目光銳敏而有威也。毒字即寓有威嚴疾敏之意，非元氣充盈者，不能有此。蓋習拳術不外乎練氣練力。練力可以健身體，練氣可以長精神。功夫深者，能丹田凝聚，五臟舒展，此人之精神必靈活，腦力必充足，兩耳口鼻等官，必能各盡其用，而目尤必神彩奕奕，光芒射人，是即所謂毒矣。

"The eyes must be venomous (Dwu)" means the eyes are acute, sharp, and stern, with a mean and serious look. (Your) original Chi must be full and abundant in order to have these. Therefore, when practicing Fist Techniques (i.e., martial arts), it is no more than training Chi and Li. Training Li is able to strengthen the body, and training Chi is able to enhance the spirit of vitality. Those whose Kung Fu is deep are able to gather (the Chi) at the Dan Tien, the five internal organs are comfortable and expanded. Then these people's spirit of vitality must be agile and alive, the brain power must be abundant, two ears, eyes, mouth, and nose organs must be able to function completely. Especially, the eyes must be spiritually enlightened and shining onto others. This is what is called "venomous."

Dwu in Chinese has the meanings of poisonous, noxious, venomous, malicious, and spiteful. When this word is used in a fight, it means the spirit is acute, which is shown in the eyes, and the emotions are aggressive, which reflects from the heart to the eyes. When you are in this fighting spirit, the Chi can be full and the movement can be fast and agile. The eyes are where a person's internal feelings and spirit can be shown externally. If you are able to manifest this spirit, you will frighten the opponent and make him lose his confidence. If before the physical fight, you have won spiritually, then there is no doubt about the final victory. The best fight is the fight with no fighting. This means that if you have a spirit which can make an opponent understand that he has no chance to win, then very often you can avoid an actual, physical fight.

The Nine Songs of Hsing Yi Chuan

形意拳九歌

身：前俯後仰，其勢不勁。左側右猗，皆身之病。正而似斜，斜而似正。

Body:

Bowing forward and leaning backward, the Jing from postures cannot be strong. Inclining to the left and leaning to the right, all of these are the sickness (i.e., mistakes) of the body (posture). (The body should be) straight but like leaning, leaning but like straight.

This first song is about the body. The body posture should be centered and balanced. That means you should not lean in any direction. The last sentence sounds like a contradiction. However, according to

the feeling of the Chinese, it means that even though your body is upright, your posture should remain alive and not rigid.

肩：頭宜上頂，肩宜下垂。左肩成掣，右肩自隨。身力到手，肩之所爲。

Shoulders:

The head should be pressed upward. The shoulders should be dropped downward. (When) the left shoulder turns, the right shoulder should follow automatically. When the body's Li is reaching to the hands, it is caused by the shoulders.

This second song talks about the postures of the head and the shoulders. When the head is pressed upward, it will feel suspended and the spirit of vitality can be raised. The shoulders should be dropped naturally and not tensed. The two shoulders should coordinate with each other closely. When one is moving, the other should naturally follow. In this case, the movement of the upper body can be smooth and the shoulders will be able to direct the Jing to the hands efficiently.

臂：左臂前伸，右臂在肋。似曲不曲，似直不直。過曲不遠，過直少力。

Arms:

(When) the left arm is extended, the right arm should be under the armpit. Like curved but not curved, like straight but not straight. Bend too much (and you) cannot reach far, and overly straight has less power.

This song talks about the posture of the arms. When one arm is extended for striking or for intercepting, the other should take the responsibility of protecting the body. The key to doing this is dropping the elbow. The elbow can then protect the armpit, and the hand and forearm can easily protect the chest area. You should not bend your arm too much when you attack or protect yourself. When you bend too much, you will not be able to reach far for your attack, and when you block you will allow your opponent's attack too close to your body. However, if you keep your arm too straight, then the Jing cannot be stored efficiently. Also, if you extend your arm too far when you attack, the technique will lose some of its power.

手：右手在脅，左手齊胸。後者微塌，前者力伸。兩手皆覆，用力宜勻。

Hands:

The right hand is at the side under the armpit and the left hand is as high as the chest. The rear (arm) is bent slightly and the front (arm) extends strongly. Two hands cover all, and the use of Li should be appropriate.

This song describes the position of the arms in the basic ready posture. The body is turned somewhat to the right to give the opponent a smaller target, the right hand is held defensively below the left armpit, and the right arm is held extended with the hand at chest

height. The right arm should be slightly bent so that it is ready to move in any direction, and the Yi of your left arm should extend strongly out to the front so that your spirit is high and your Chi is mobilized and ready. Your two hands cover the entire space in front of you, ready to attack or defend as necessary, **and you should only use as much force (Li) as is necessary.**

指：五指各分，其形似鉤。虎口圓滿。似剛似柔。力須到指，不可強求。

Fingers:

Five fingers are separated and they are shaped like hooks. The tiger's mouth is round and full. (They are) like stiff like soft, the Li must be able to reach the fingers and must not be forced.

When your hands are open, the fingers should be separated, but not too far apart. The fingers should be bent like hooks, and the tiger mouth area (between the thumb and index finger) should be round and full of Chi. Though the hand looks powerful, it is not tensed, because that would prevent the Chi from reaching the fingertips and would hinder the manifesting of Li.

股：左股在前，右股後撐。似直不直，似弓不弓。雖有直曲，每見鷄形。

Thighs:

The left thigh is in front and the right thigh is supporting in the rear. Like straight but not straight, like bowed but not bowed, although there is straight and bent, every (move you) always see the chicken shape.

In Hsing Yi Chuan you will normally have most of your weight on your rear leg. Both legs should be slightly bent. This posture is considered the chicken shape in Hsing Yi Chuan.

足：左足直前，斜側皆病。右足勢斜，前踵對脛。隨人距離，足指扣定。

Feet:

Left foot straight forward, leaning sideways is all sick. The posture of the right foot is at an angle. The front heel faces the (rear) shin. The distance (between the feet) is according to the individual. The toes are arcing inward to firm (the root).

When your left foot is forward, it should point in the direction your body is facing, i.e., slightly to the right. This turns your knee in slightly to protect your groin. Your rear foot should be at an angle, pointing to your right front. The stance is narrow, with the heel of the front foot in front of the rear leg (shin).

舌：舌為肉梢，捲則氣降。目張髮聳，丹田愈沉。肌容如鐵，內堅腑臟。

Tongue:

The tongue is the extremity of the meat (i.e., muscle). (When it is) curved, then the Chi is sunk. The eyes wide open and the

hair sticking up. (When the Chi) is sunk more to the Dan Tien, the facial skin is like iron and the viscera and bowels are solid internally.

When the tongue is curved upward to touch the roof of the mouth, the Chi can be sunk. This will also raise up the spirit of vitality so that the eyes are wide open and the Chi can reach the hair and make it stand on end. If the Chi can be sunk more fully to the Lower Dan Tien, the Chi can reach the skin more efficiently and make the skin as strong as iron, and the internal organs strong and solid.

臀：提起臀部，氣貫四梢。兩腿繚繞，臀部肉交。低則勢散，故宜稍高。

Hips:

(When) the hips are raised, the Chi will reach the four extremities. The two legs are twisting around and the meat contacts on the buttocks. (If) the posture is too low, then the shape is loose, therefore, it should be slightly higher.

When the buttocks are slightly tensed ("raised") and the two sides pressed together, the Chi can be raised to reach the four extremities: the tongue, hair, nails, and teeth. In Chi Kung practice, the Huiyin cavity and the anus are held up in order to lead the Chi upward to reach the head and the limbs. When you are holding up the Huiyin and anus, the buttocks will also be raised and slightly tensed, and the two sides will be pressed together. The legs are twisted slightly inward in order to firm your root and stabilize your stance. In addition, your stance should not be too high or too low. The best stance is the one in which you feel most comfortable and can manifest your Jing most strongly.

2-3.Summary of Key Points

It does not matter which internal Chinese martial art you learn, the basic training theory and principles remain the same. The different styles are simply different ways of approaching the final goal. Before we discuss the key points of Hsing Yi Chuan, it would be a good idea to first review the general theory and principles which these internal arts have in common. For a more detailed discussion of these, please refer to "Advanced Yang Style Tai Chi Chuan, Vol. 1" by Dr. Yang.

General Theory of the Internal Styles

A. Training the Chi body is more important than training the physical body:

Learning how to build up the Chi, circulate it, and apply it to the physical body is the major concern in almost all of the internal martial arts styles. Only after the Chi has been built to a higher level can it be used to energize the physical body and be coordinated with the techniques to make them more efficient and effective.

B. Yin and Yang balance:

In order to build up the Chi body harmoniously, you must be concerned with balancing Yin and Yang. If you neglect this and

train improperly, your body can become excessively Yin or Yang, and you can cause yourself physical or mental injury. Yin and Yang theory is also commonly used to analyse strategy, techniques, and the manifestation of Jing. For example, storage is Yin and manifestation is Yang. Yin and Yang theory is one of the most basic roots of the internal arts.

C. Yin and Yang combine:

Once you understand the theory of balancing Yin and Yang, then you must also learn how to bring them together and make them interact. The combining of Yin and Yang creates all things and all variations. In the Chi body the main concern is how to use Kan (Water) and Lii (Fire) to adjust the body's Yin and Yang, and how to cause them to interact in a harmonious and balanced fashion. In strategy, techniques, and the manifestation of Jing, when Yin and Yang are combined the strategy can be alive and your intentions can be hidden from the opponent, the techniques can be varied from substantial to insubstantial or vice versa easily, and finally the Jing can have a firm, balanced root so that it is strong. You can see that you need to balance Yin and Yang to keep everything neutral, and you need to combine Yin and Yang to demonstrate their power. It is like the positive and negative charges in electricity: when you bring them together you can manifest power and run machines.

D. The manifestation of Jing:

Because Hsing Yi is a martial art, manifesting maximum power is of major concern right from the beginning of the training. The manifestation of Jing can be analysed according to Yin and Yang theory. For example, Yin is storing the Jing (in the Yi, Chi, and posture) and Yang is manifesting the Jing. When you store your Jing, you must first store it in your Yi (the level-headed, judging part of your mind). This makes it possible to store the Chi and condense it in the Lower Dan Tien and bone marrow. Storing the Yi and Chi are internal and cannot be seen. Storing Jing is like drawing a bow before you shoot. The more efficiently you can store Jing in your Yi, Chi, and posture, the more strongly you will be able to manifest the power. In order to manifest what you have stored externally, your physical body must utilize a posture which can most strongly express the Jing. When the Jing is manifested, you must again be concerned with how to balance it. **For example, when you push a car, you must also push backward in order to have any forward power.** Therefore, when Jing is manifested, Yin and Yang are again involved.

E. General concepts in training:

Chi Kung (i.e., the study of Chi) is one of the most important areas trained in every Chinese internal martial style. Generally, there are five steps in reaching the final goal of spiritual cultivation in the martial arts: 1. regulating the body; 2. regulating the breathing; 3. regulating the mind (Yi and Hsin); 4. regulating the Chi; and 5. regulating the spirit. In fact, these five steps are common to all Chinese Chi Kung training. For a more detailed discussion please refer to "The Root of Chinese Chi Kung" by Dr. Yang.

The Root and Essence of Hsing Yi Chuan

Theory:

- A.** Chi is threaded through the entire body. Like most other internal styles, Hsing Yi emphasizes using the "one Chi" to thread through the entire body. This means that the Chi unifies the body from top to bottom, both internally and externally.
- B.** Yin and Yang combine. Like other internal martial arts, Hsing Yi emphasizes the combination of Yin and Yang so that they coordinate and interact with each other harmoniously. Naturally, this must be built on a condition of balanced Yin and Yang.
- C.** External and Internal combine. The external means the physical manifestation (shape) and the internal means the thinking (mind), the Chi body, and the spirit. Internal (Yin) feeling and storage (storage of Yi, Chi, and spirit) are the foundation of the manifestation of the physical body (Yang). When these two are unified naturally, the entire body (both physical body and Chi body) can act and react as one unit.
- D.** Six Unifications. In order to reach the goal of mutual coordination, the six unifications are emphasized. These six unifications are divided into three external and three internal unifications. The three external unifications are the hands and the feet unify, the elbows and the knees unify, and the shoulder and the hips unify. The feet are the foundation which enables the Jing to be manifested strongly through the hands. Similarly, the knees and the hips are the foundations of the elbows and shoulders. The feet, knees, and hips are Yin and support the hands, elbows, and shoulders, which are the Yang. When the Chi originates in the Lower Dan Tien, one flow moves upward to the arms and the other flow downward to the legs. These two flows must balance each other in order for the Jing to manifest most strongly. You can see that the three external unifications do not refer only to a physical coordination. The Chi must be expanded through the same areas and be coordinated or unified with them.

The three internal unifications refer to the unification of the Hsin and Yi (emotional mind and wisdom mind), the Yi and Chi, and finally Chi and Li. In a fight, you must have a clear mind and wise judgement before you can use your mind to lead the Chi efficiently (Yi and Chi unify) to energize the muscles to maximum power (Chi and Li unify). The first step is the wisdom mind learning how to control the emotional mind so that the two minds act as one.

- E.** Theory of the Five Phases. The most unique part of Hsing Yi theory is the application of the Five Phases. The five basic strategic movements were created out of the relationships of mutual production and conquest of the Five Phases. These five basic movements are not only the foundation of the fighting techniques and strategy, but they are also an effective way of regulating the Chi in the five viscera.

Regulating the Body in Hsing Yi Chuan

- A.** Basic requirements. 1. The body is centered and balanced; 2. the head is pressed upward to raise up the spirit of vitality; 3. the shoulders are dropped, and both sides are coordinated; 4. the arms are slightly bent and the elbows are dropped; 5. the hands are in a line and coordinated with the knees; 6. the fingers are shaped like

hooks, the tiger mouth area and the backs of the hands are rounded; 7. the two hips support each other and the thighs are shaped like a pair of scissors (chicken shape); 8. the feet are not far apart, the front toes are turned slightly inward and the bottoms of the feet grab the ground to firm the root; 9. the tongue is curved upward to connect the Yin and Yang Chi vessels.

- B. The basic stationary posture and the five basic movements. The basic stationary posture is the three body posture (San Ti Shih). Through this posture the mind is calm, the Chi is full, and the strength of the foundation is built. The five basic movements are Pi, Tzuann, Beng, Pau, and Hern, and they are related to each other through the theory of the Five Phases.
- C. The key words are: Diing (press), Tyi (hold up), Kow (arc/grab), Yuan (round), Baw (embrace), Chwei (drop), Hern (sideways), Shuenn (smoothness), Tzuann (drill), Fan (turn over), Miin (acute), Cheu (bend), and Tiing (thrust).

Regulating the Breathing in Hsing Yi Chuan

Except for Yeuh Fei's second thesis (Appendix A), there is almost nothing about breathing in the available documents. Since Hsing Yi is an internal Chi Kung style, the breathing, which is considered the strategy of Chi Kung training, should not be ignored. Normally speaking, there are two common ways of breathing trained in Chi Kung practice. One is normal deep abdominal breathing and the other is reverse deep abdominal breathing.

Normal abdominal breathing can make the muscles which control the expanding and contracting of the lungs more relaxed. This allows the lungs to expand more and take in more oxygen. This type of breathing also enables you to lead your mind into a more calm and relaxed meditative state.

However, when you intend to lead the Chi to the limbs to energize the muscles and manifest their power, then you must use the reverse abdominal breathing. Many people think that reverse abdominal breathing is against the way of "Tao" (nature), but this is not true. If you experiment with pushing a heavy object with one hand while holding the other hand on your abdomen, you will see that as you push hard your abdomen will automatically expand. This is reverse breathing. It was discovered that in order to store Chi deep in the marrow, and also to manifest Jing most efficiently in the limbs, the best way is to use reverse breathing in coordination with inhaling and exhaling to lead the Chi inward and outward. This is why Yeuh Fei's second thesis says that the inhale is Yin (storage) and the exhale is Yang (manifestation).

You should also understand that in order to condense Chi into the marrow and expand it out to the limbs and the surface of the skin efficiently, anus coordination is necessary. This is necessary to both build up Yin and Yang and to coordinate them. Since there is not too much information in the available documents, you should refer to other sources, such as Tai Chi Chuan, to obtain more knowledge of breathing.

Regulating the Mind in Hsing Yi Chuan

Before moving, the mind is in the Wu Chi state. In this state the mind is calm, neutral, and centered. On starting to move, the mind (or thoughts) are distinguished into Yin and Yang. Normally, the emotion-

al mind (Hsin) is generated first from your feelings, and it is then regulated and judged by the wisdom mind (Yi). Then you start to act.

One very significant difference between Hsing Yi Chuan and other internal martial Chi Kung or general Chi Kung is in the regulating of the mind. Generally in Chi Kung it is desirable that the emotional mind be completely suppressed and dominated by the wisdom mind (Yi). This means that emotional feelings are limited to a minimum while the mind is being regulated and cultivated. However, in Hsing Yi Chuan the emotional mind should not be suppressed. On the contrary, it is encouraged and stimulated to a higher state of excitement. For example, it says that the mind is like a fiery tiger which is able to excite your feelings and raise up your spirit so that you will not be afraid. The reason for doing this goes back to the fact that Hsing Yi imitates animals. Because animals don't have a high level of wisdom mind, when they fight they react naturally, from their feelings. In order to unite your mind and your techniques, you cannot suppress the emotional mind.

However, although the emotional mind is allowed to develop to a high level in Hsing Yi Chuan, the wisdom mind (Yi) must still be cultivated until it is able to control the emotional mind and coordinate with it. The emotional mind is like a wild and fierce tiger, and the wisdom mind is the animal tamer. You would like to control and govern it so that it can act properly in a fight, but you do not want to completely tame the tiger so that it loses its wild, original nature.

You can see that the hardest part of the training in Hsing Yi Chuan is probably the regulating of the mind. The emotional mind is Yang and the wisdom mind is Yin, and although they are the opposite of each other, and often oppose each other, they must be coordinated and balanced with each other to work together harmoniously.

Regulating the Chi in Hsing Yi Chuan

Regardless of which style of Chi Kung you are training, you are learning how to convert Essence into Chi (Liann Jieng Huah Chi), to lead the Chi upward to the head to nourish the brain and spirit (Liann Chi Huah Shen), and finally to train the spirit to be independent and enter the world of no desire (nothingness)(Liann Shen Huan Shiu). It is the same for Hsing Yi Chuan. The first step is learning how to regulate the body, breathing, mind, and then Chi, the second step is learning how to raise up your spirit to a higher state, and finally the last step is aiming for enlightenment or Buddhahood. Naturally, in Hsing Yi Chuan Chi Kung, you must follow the same procedures and aim for the final goal of calmness and peacefulness.

Most beginners, in order to reach the final goal of the cultivation, must first learn the unification of the external physical body and the internal viscera. You should understand that the primary Chi channels connect the viscera to the limbs. From the point of view of Chi, they are closely related and cannot be separated. One part of Hsing Yi training is to thread the Chi through the entire body and make the body feel and act as one. In order to reach this goal, the physical body and the internal mind, feeling, and spirit must be united. Only then can the Chi move freely and smoothly without stagnation. Once you have reached a higher level where you concentrate on the Chi body, the physical body will gradually seem to disappear and become transparent.

The next step in Hsing Yi Chuan is to lead an abundant amount of Chi to the four extremities (tongue, hair, nails, and teeth). If you can do this efficiently you have proven that the Chi in your body is abundant and can be directed by your Yi as desired.

Finally, Hsing Yi Chuan also emphasizes the regulation of Chi in the five most vital Yin viscera or organs (heart, lungs, liver, kidneys, and spleen). Regulating the Chi smoothly and to an accurate level in the five organs is one of the main goals in Chi Kung practice. This process of leading the Chi in the five organs to the proper or "original" level is called "Wuu Chi Chaur Yuan" (The five Chi's are led toward (their) origins). In Hsing Yi Chuan, the five basic movements are designed (along with the help of your Hsin and Yi) to smooth out the Chi in these five organs. For example, in the Pau movement, you imitate a cannon firing. The movement is fast and straight forward, with one arm rising as the other punches directly ahead. This movement rapidly contracts and expands the area of the heart and lungs, increasing the Chi circulation there. Furthermore, your Hsin and Yi are involved in imagining the feeling of a cannon firing, which enables you to lead the Chi more efficiently.

Regulating the Spirit in Hsing Yi Chuan

When you are in a fight, your spirit is alert and sharp like an eagle's. When you are calm, your mind is calm and peaceful. The final goal is to reach enlightenment. One of the documents points out the procedures for approaching this goal. It says: "(When) the Hsin (emotional mind) is steady, the Shen (spirit) is calm. The Shen is calm, the Hsin is peaceful. The Hsin is peaceful, then it is quiet and clean. It is quiet and clean, then nothing exists. When nothing exists, the Chi will be transported (smoothly). When Chi is transported smoothly, then the imagination disappears. When the imagination disappears, then the feeling (i.e., sensing) is clear. When the feeling is clear, then the Shen and Chi are mutually connected. In this case, millions of Chis return to their roots."

The Strategy of Hsing Yi Chuan

Hsing Yi Chuan adopts the relationship of mutual production and conquest in the Five Phases to form the five basic movements. Out of this relationship are developed the various techniques. The manner of fighting and the techniques of the twelve animals were combined with these five basic movements into a very effective style.

Hsing Yi Chuan emphasizes advancing and withdrawing in a straight line, although sideward movements and dodging are also used to prepare for the advance. Hsing Yi Chuan uses offense as the defense. Aggressive attacking and advancing are the main objectives of the training.

The Key Trainings of Hsing Yi Chuan

In order to make the strategy and techniques effective, seven "speeds" are emphasized in the training. These are: the eyes are speedy, the hands are speedy, the feet are speedy, the Yi is speedy, the attack is speedy, advancing and withdrawing are speedy, the body's movements are speedy.

In order to make all of the strategic movements and techniques become natural reactions, you must train until you have accomplished

the goal of the seven smooth movements of the physical body. These seven smoothnesses are: 1. The shoulders should urge (i.e., push) the elbows, and the elbows should not oppose the shoulders; 2. The elbows should urge the hands, and the hands should not oppose the elbows; 3. The hands should urge the fingers, and the fingers should not oppose the hands; 4. The waist should urge the hips, and the hips should not oppose the waist; 5. The hips should urge the knees, and the knees should not oppose the hips; 6. The knees should urge the feet, and the feet should not oppose the knees; 7. The head should urge the body, and the body should not oppose the head.

The documents also mention the eight importances of Hsing Yi Chuan. These are: inside must be lifted, the three centers must be together, the three Yis must be linked together, the Five Phases must be smooth, the four extremities must be uniform, the Hsin must be leisurely, the three tips must face each other, and finally the eyes must be venomous.

The Jings of Hsing Yi Chuan

Hsing Yi Chuan uses many different patterns of Jing, but five of them are particularly emphasized. These five are: Tsae (stepping), Pu (leap), Guoo (enwrapping), Shuh (binding)(i.e., sealing), and Jyue (thrusting). It is said: "Tsae Jing (Stepping Jing) is like stepping on something poisonous. Pu Jing (Leaping Jing) is like the leaping of the rabbit and the tiger. Guoo Jing (Enwrapping Jing) is like wrapping something so that nothing is exposed. Shuh Jing (Binding Jing) is like binding the top and the bottom into one. Jyue Jing (Thrusting Jing) is like water breaking through a dam. The Stepping needs the Thrusting, the Leaping needs the Thrusting, the Enwrapping needs the Thrusting, The Thrusting needs the Thrusting. One Thrusting, not one without thrust. If there is no thrusting, there is no agility."

Chapter 3

Hsing Yi Chi Kung

3-1. About Hsing Yi Chi Kung

Since Da Mo wrote his two Chi Kung classics at the Shaolin Temple around 550 A.D., experience has shown that Chi Kung can not only improve the health of a martial artist, it can also significantly increase the power and enhance the effectiveness of his martial techniques. Chi Kung has become a necessary part of the training in every style of Chinese martial arts.

Naturally, Hsing Yi Chuan, as an internal style with its main emphasis on Chi development, has its own ways of training Chi. Since the creation of Hsing Yi, many masters have created Chi Kung sets for the art. Although the forms are different, the purpose and the basic training theory remain the same. In this chapter we will introduce the training sets created by Master Chang Jaw-Dong.

Once you have mastered this set, you should not feel that you must restrict yourself to only these few forms. After practicing and studying for a long time, if you really comprehend Chi Kung theory and Hsing Yi Chuan, you may be able to modify the existing forms or even create new ones which are more effective in improving your health and increasing the effectiveness of your Hsing Yi. However, you must recognize that it is not easy to reach this high level of understanding.

The principles and training theory of all forms of Chinese Chi Kung are built on three roots: Jieng (Essence), Chi (internal bioelectric energy), and Shen (spirit). For health purposes, the goal of your training is to learn how to maintain smooth Chi circulation in the twelve Chi channels and how to fill the eight Chi vessels with an abundant level of Chi. As a martial artist you also learn how to apply the Chi to the techniques to make them more powerful and effective. That means combining the internal energy and the external physical body into one.

Whether you train Chi Kung for health or for martial arts, you have to learn how to increase the efficiency with which you convert Jieng (Essence) into Chi, and also learn how to lead Chi to your head to

nourish your brain, which allows you to raise up your spirit of vitality. This, in turn, enables you to increase your power to its maximum.

Chi Kung training typically begins with learning how to regulate the body, followed by the breathing, emotional mind, Chi, and finally Shen. Since this is an extensive and profound subject, it is impossible to discuss it in only a few pages of this book. If you are interested in Chinese Chi Kung, you should read: "The Root of Chinese Chi Kung" by Dr. Yang.

3-2. Hsing Yi Chi Kung Training

In this section we will introduce twelve Hsing Yi Chi Kung exercises.

1. Pick Up the Moon from Sea Bottom (Hae Dii Lau Yeuh): 海底撈月

Movements: Standing in a Horse Stance, let your hands drop naturally to your sides (Figure 3-1). Inhale and exhale twenty times, and then shake your entire body like a dog off shaking water. Inhale, then exhale with a deep, loud cough. Turn your palms face down and then lower your body. Your hands press downward until they are only a couple of inches from the ground (Figure 3-2). Move your hands in circles beside your feet, first clockwise and then counterclockwise (Figure 3-3). Close your fists, imagine that you are holding a heavy object, and lift it up over your head while standing up (Figure 3-4). Your head tilts back to look upward as you do this. Next, inhale and bend your knees while your hands are still over your head and the head is looking upward (Figure 3-5). Exhale and then inhale while opening your hands and moving them to the sides with the palms facing upward (Figure 3-6). Extend your two arms to the sides and circle them to the sides of your face (Figure 3-7), and press them down again to the beginning posture. Repeat twenty times.

Purpose: To build up the strength of the knees and strengthen the foundation of your stance. This exercise also trains you to lead Chi to your hands in coordination with the movements.

2. Lion Turns the Ball (Shy Tzyy Twan Chyou): 獅子搏球

Movements: Standing in a Horse Stance, inhale and fill up your Dan Tien with Chi. Both hands move up to the level of the navel, with the



Figure 3-1



Figure 3-2



Figure 3-3

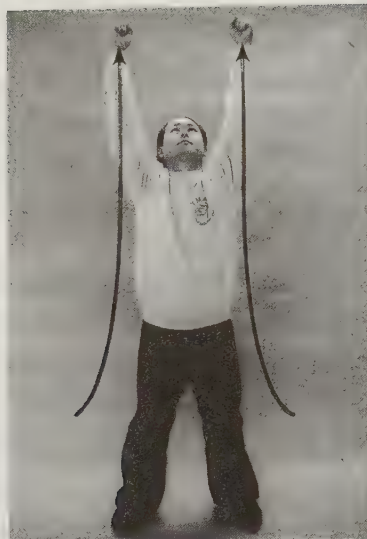


Figure 3-4

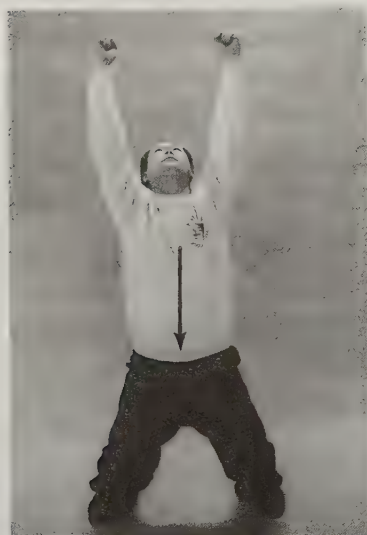


Figure 3-5



Figure 3-6

palms facing up (Figure 3-8). Your hands are curved as if you were holding a ball in each hand. Extend your right hand forward while exhaling and turning your body slightly (Figure 3-9), and then turn the right hand downward (Yin palm) while inhaling and moving it back to the waist area (Figure 3-10). Then extend and draw back your left hand the same way. As you are doing this, your body should turn naturally and smoothly in coordination with the movement of the hands. Repeat twenty times.

Purpose: To loosen up the waist area and learn how to use the Yi to lead the Chi to the extending hands. These movements will also strengthen the chest and shoulders.

3. Spiritual Dragon Turns His Head (Shen Long Hwei Shoou):

神龍回首

Movements: Stand in a Horse Stance with the two hands dropped naturally at your sides (Figure 3-11). Raise your right hand, palm



Figure 3-7



Figure 3-8



Figure 3-9



Figure 3-10

upward as if you were holding something, and simultaneously raise your left hand, but with the palm facing downward. When they reach the height of your stomach, the palms turn toward each other (Figure 3-12). Without stopping the motion, turn your body to the left while the right hand continues to move upward diagonally leftward, while the left hand presses diagonally downward to the rear (Figure 3-13). Finally, turn your body back to the front with your left hand on the bottom palm up and the right hand on the top palm facing down (Figure 3-14). Turn your body to the right and reverse the motions. Repeat twenty times.

Purpose: The twisting movement loosens up the trunk, while the holding up and pressing down of the hands trains the Chi to expand diagonally.

4. Open and Close to Rotate the Eyeballs (Kai Her Luen Jien):

開合輪睛



Figure 3-11

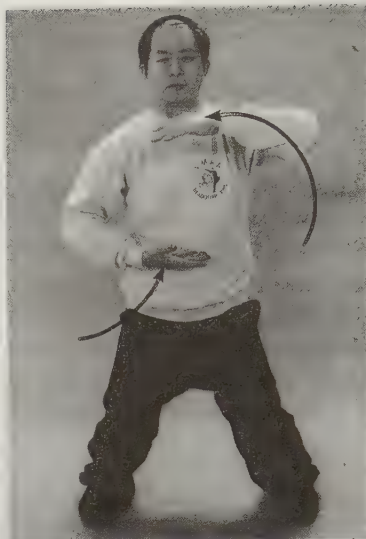


Figure 3-12

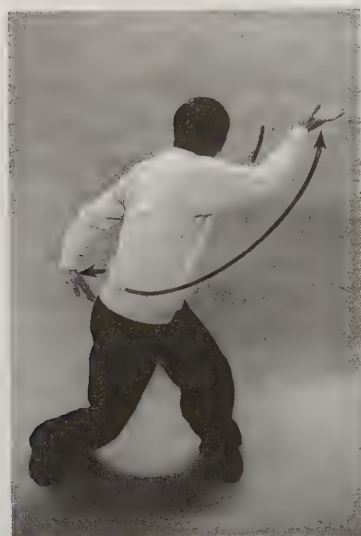


Figure 3-13



Figure 3-14

Movements: Stand upright with the feet slightly apart and the hands dropped naturally, and relax completely. The head is pressing upward (i.e., the head is suspended). With the eyes closed, rotate your eyeballs clockwise twenty times and then counterclockwise twenty times. Then repeat the same rotations with your eyes open (Figure 3-15).

Purpose: To exercise the muscles controlling the eyeballs. This increases the circulation of Chi around the eyes and slows the deterioration of the eyes.

5. Look to the Left and Beware of the Right (Tzuoo Guh Yow Pann): 左顧右盼

Movements: Continuing from the last form, first inhale, and then turn your head to the left to the maximum while exhaling (Figure 3-16), then turn your head to the front while inhaling. Repeat the same movement to the right. While you are inhaling, store Chi in the Lower



Figure 3-15



Figure 3-16



Figure 3-17



Figure 3-18

Dan Tien, and while you are exhaling, lead the Chi to the skin, to the limbs, and to the head. Repeat twenty times.

Purpose: To loosen and stretch the neck muscles, and loosen up the Chi channels which pass through the neck.

6. Large Python Swings Its Head (Dah Maang Yau Tour): 大蟒搖頭

Movements: Continuing from the last form, interlock your hands and place them behind your head. Use your arms to move the head to the right in a circular motion twenty times (Figure 3-17), and then repeat the same movements to the left.

Purpose: To loosen up the neck and increase the Chi and blood circulation in the neck and shoulders.

7. Rinse the Ears and Eyes (Err Muh Shuang Dyi): 耳目雙滌

Movements: Continuing from the last movement, rub your hands until they are very warm. Use both hands to rub the forehead (Figure 3-18),



Figure 3-19



Figure 3-20



Figure 3-21

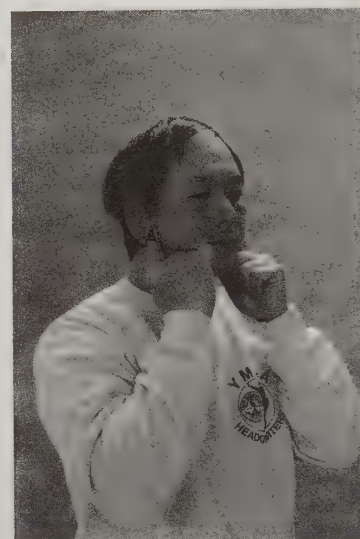


Figure 3-22

both temples (Figure 3-19), and the top of your head (Figure 3-20). Rub the inner sides of the eyes with your middle fingers (Figure 3-21), and then rub the area around your ears with your index fingers (Figure 3-22). Repeat the entire procedure three times.

Purpose: To use the Chi generated from rubbing the hands to nourish the head and smooth out the Chi. The rubbing increases the Chi and blood circulation around the eyes and ears, and keeps them functioning in a healthy manner.

8. Listen to the Organ Three Times (San Duh Ting Guan): 三度聽官

Movements: Continuing from the last form, rub your hands again until they are very warm, and cover your ears tightly (Figure 3-23). Pause for a few second, then suddenly remove the hands from the ears (Figure 3-24). Repeat twice more.

Purpose: To maintain your hearing.



Figure 3-23

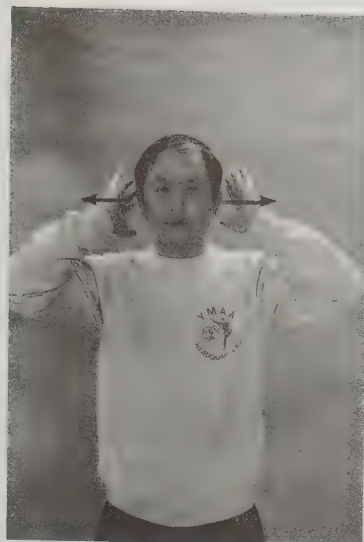


Figure 3-24



Figure 3-25



Figure 3-26

9. Rub the Tendons Behind the Brain (Nao Hou Jai Jin): 腦後摘筋

Movements: Continuing from the last form, again rub your hands until they are very warm. Then drop your left hand naturally and use your right hand to rub and slide down the back of your head and neck (Figure 3-25) three times. Rub your hands again and repeat but with the hands reversed.

Purpose: To increase the Chi and blood circulation from the neck to the brain.

10. Beat the Drum Nine Times (Err Guu Jeou Tza): 耳鼓九匝

Movements: Continuing from the last form, use the fingers of your right hand to brush your right ear three times (Figure 3-26), then press on the hole in the ear with your middle finger three times (Figure 3-27), and finally use your palm to push the ear down to cover the hole in the ear, and lightly snap your index finger off the middle finger to tap on your head



Figure 3-27



Figure 3-28



Figure 3-29



Figure 3-30

several times (Figure 3-28). Repeat the same procedure on your left side.

Purpose: To maintain proper functioning and to increase the Chi and blood circulation in your ears.

11. Hen and Ha Two Chis (Hen Ha Er Chi): 哼哈二氣

Movements: Continuing from the last form, stare at your thumbs and concentrate on them as you rub them together until they are warm (Figure 3-29). Then raise your head to face upward and rub the sides of the lower part of your nose with your thumbs (Figure 3-30). Repeat the entire process one more time.

Purpose: To increase the Chi and blood circulation in the sinus area.

12. Exhale the Dew to Thread the Sun (Shiu Luh Guan Ryh): 曬露黃日

Movements: Continuing from the last form, rub your hands until they are very warm, then rub your head, face, and temples. Then brush



Figure 3-31

your hands, one at a time, down the front of your body to your lower Dan Tien several times as if you were brushing a long beard. As you are doing this, look upward, inhale deeply and then exhale (Figure 3-31).

Purpose: After circulating the Chi in the face area, lead it down to the Lower Dan Tien.

Chapter 4

Fundamental Moving Patterns

4-1. Introduction

We will begin this chapter by introducing the most basic stationary posture of Hsing Yi Chuan, the three body posture (San Ti Shih). This posture is also commonly called the three power posture (San Tsai Shih) or Tai Chi posture (Tai Chi Shih). The main purpose of this stationary stance is to build up your physical strength and to train beginners in correct standing posture. It helps the beginner to understand the basic requirements of Hsing Yi Chuan, such as the three external unifications and the three internal unifications. This posture is also used for bringing the mind into a peaceful, calm, and natural state. Only when you feel natural and comfortable in this stance will you be able to move smoothly and naturally.

After you feel comfortable in the three body posture, you should then learn the five basic movements. Since they correspond to the Five Phases, they are therefore called "Wuu Hsing" or "five phases movements." They are also commonly called "Wuu Chuan," which means "the five fists." These five fists are Pi Chuan, Tzuann Chuan, Beng Chuan, Pau Chuan, and Hern Chuan. Each fist is related to the Chi circulation in one of the five viscera. Chi is Yin in comparison to the physical body, which is Yang. When Yin is smooth, the Yang will be strong and healthy. Yin is the foundation of Yang, and Yang is the manifestation of Yin. Training these five basic movements teaches the beginner how to unify the internal Chi and the external physical movements.

Before we introduce these movements, you should first learn these important points and precautions:

1. The best time to practice Hsing Yi Chuan is at dawn when the environmental and bodily Chi is changing from Yin to Yang.
2. One hour of practice each time is adequate. Longer than one hour

and you will lose your concentration and the feeling for the exercises. In addition, you will become tired and will start to lose the coordination between your body and mind.

3. Do not practice right after a meal. Instead, wait a few hours.
4. Do not practice when you are hungry.
5. Practice five minutes and rest for five minutes until the body and the mind return to their original state. When you rest, do not sit down. Simply walk around slowly.
6. Right after practice, do not expose your body to the wind. You may catch cold.
7. The air should be fresh and circulating in the practice area.
8. Do not practice right after drinking alcohol. Do not smoke or eat during the practice session.
9. Do not practice when you are upset, because your mind will be disturbed and Chi circulation will not be smooth.

4-2. The Three Body Posture

The Three Body Posture

(San Ti Shih)

三體式

1. Stand straight with your arms dropped naturally to your sides, look forward, and keep your mind in the Wu Chi state. Your tongue should touch the roof of your mouth (Figure 4-1).
2. Keep the left foot in place and turn your whole body and right foot 45 degrees to the right (Figure 4-2).
3. Raise both arms to the level of your chest, with the right hand on top of the left hand, and bend your knees slightly. The right index finger is lined up with the left middle finger (Figure 4-3).
4. Push your left hand upward and forward as you bring the right hand down to your abdomen, bending your wrists so that the fingers point up, and at the same time step forward with your left leg (Figure 4-4). The fingers are open, the back of the hands are round, and the tiger mouths (space between thumb and index



Figure 4-1

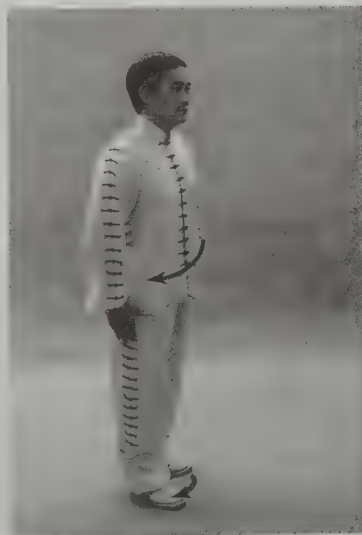


Figure 4-2

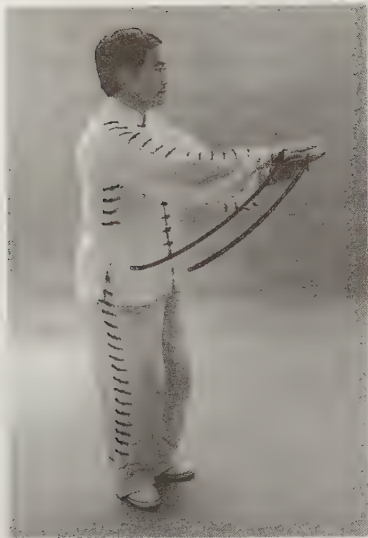


Figure 4-3



Figure 4-4

finger) are also round. The hands, the front foot, and the nose should line up. The eyes are concentrating and staring forward, and the Chi is sunk. Your weight is 60% on the rear leg. Having one hand touch your abdomen in front of the Dan Tien helps you to focus and accumulate your Chi there.

You should train standing in this posture for at least ten minutes to half an hour each time. This is necessary to build up the strength of your legs and arms so that the posture can be natural and comfortable, and also to train your mind to be calm and peaceful and unified with the posture. During the course of practicing Hsing Yi Chuan you should frequently go back to Chapter 2 and read the documents which have been passed down through generations. They explain the criteria and the theoretical foundation of your practice.

4-3. Pi Chuan

Pi in Chinese has the meaning of splitting, rending, or cleaving. However, none of these words expresses the actual meaning (action and feeling) completely. Some of these words lack the feeling of the actual action (attacking), while others miss the feeling of tearing apart. When doing Pi, the front hand is formed like an ax and chops down on something. However, in the actual movement, the chopping force is not exactly downward; instead, it is forward and downward. While the front hand is making this motion, the rear hand is drawing in to the abdomen. This gives the feeling of using both hands to rend or tear something apart.

When you make the Pi movement, and, in fact, when you do any of the five movements, one hand pulls in to the abdomen. This balances the physical movement of the other arm, but it also helps you to draw Chi into your Dan Tien and accumulate it there. Since it causes you to continually pay attention to your Dan Tien, it also helps you to make all of your movements start from it, and draw their energy from it.

As mentioned in the second chapter, Pi and each of the other four fists are different patterns of movement for expressing Jing, instead of a specific action. Pi can be any one of several movements, but it must

always have its characteristic pattern or feeling through which the Jing is manifested.

The available documents have two sections and two songs which explain the Pi pattern.

About Pi Chuan - #1

劈拳說一

劈拳屬金，是一氣之起落也。劈者，以其掌之下，如斧之劈也。故於五形之理屬金，其形像斧。在腹內則屬肺，在拳即為劈。其勁順，則肺氣和，其勁謬，則肺氣乖。人以氣為主，氣和則體壯，氣乖則體弱。故形意拳以劈拳為首，即以養氣為先務也。

Pi Chuan belongs to Metal and is the raising and falling of "One Chi." Pi, because the movement of its hand is like an ax chopping, therefore belongs to Metal in the theory of the Five Phases. Its shape is like an ax, and belongs to the lungs in the body and (manifests) in the fist as Pi (chopping). (When) its Jing is smooth, the lungs' Chi will be harmonious, and (if) the Jing is incorrect, then the lungs' Chi will be weird. A man('s life) is mastered with Chi, and when Chi is harmonious, then the body is strong, and when Chi is weird, then the body is weak. Therefore, Pi Chuan is used as the first (training) in Hsing Yi Chuan, it is considering that Yeang Chi (nourishing Chi) is the most important.

Pi Chuan corresponds to the lungs in the Five Phases and therefore belongs to Metal. When Metal is cold, it is able to cool down the Fire Chi, and when it is hot, it is able to raise up the Chi. When you perform Pi Chuan, your hand is like an ax which is chopping down on something. From the Chi Kung point of view, the movement of Pi Chuan is able to expand and compress the lungs. Therefore, when Pi Chuan is performed smoothly both internally (i.e., Chi) and externally (movements), the lung Chi will be smooth. In this case, you will be able to absorb the oxygen (air Essence) and convert it into Chi to nourish your body.

About Pi Chuan - #2

劈拳說二

劈拳之形似斧，五行屬金。故為形意母拳之首。以相生之理論之，劈拳能生攢拳，金生水也。由相克之理論之，劈拳能克彌拳，金克木也。以五行隱於內者言，肺屬金。以五行著於外者言，鼻能通肺。此五行生克之理，劈拳學之說也。故形意拳，以劈拳為五行之首，開始初學之一，蓋基此也。

The shape of Pi Chuan is like an ax and belongs to Metal in the Five Phases. Therefore it is the leader of the Five Phases. When it is applied to the theory of mutual production, Pi Chuan is able to produce Tzuann Chuan, (because) Metal is able to produce Water. When it is applied in the theory of mutual conquest, Pi Chuan is able to conquer Beng Chuan, (because) Metal is able to conquer Wood. If we discuss how it is hidden in the Five Phases, the lungs belong to Metal and when it is manifested externally, the nose is connected to the lungs. This is the theory of mutual production and conquest in the Five Phases, and it is also the theory of Pi Chuan. Therefore, in Hsing Yi Chuan, Pi Chuan is used as the first for those who begin to learn.

Metal is the first of the Five Phases (Figure 4-5). Therefore, Pi Chuan is also considered the most basic and most important of the Five Fists. As a Hsing Yi beginner, you should first practice how to regulate your lungs. Only when the lungs can inhale and exhale smoothly and the lung Chi can circulate smoothly can the other four Jings be effectively manifested. Correct breathing is one of the most important keys in Chi Kung training.

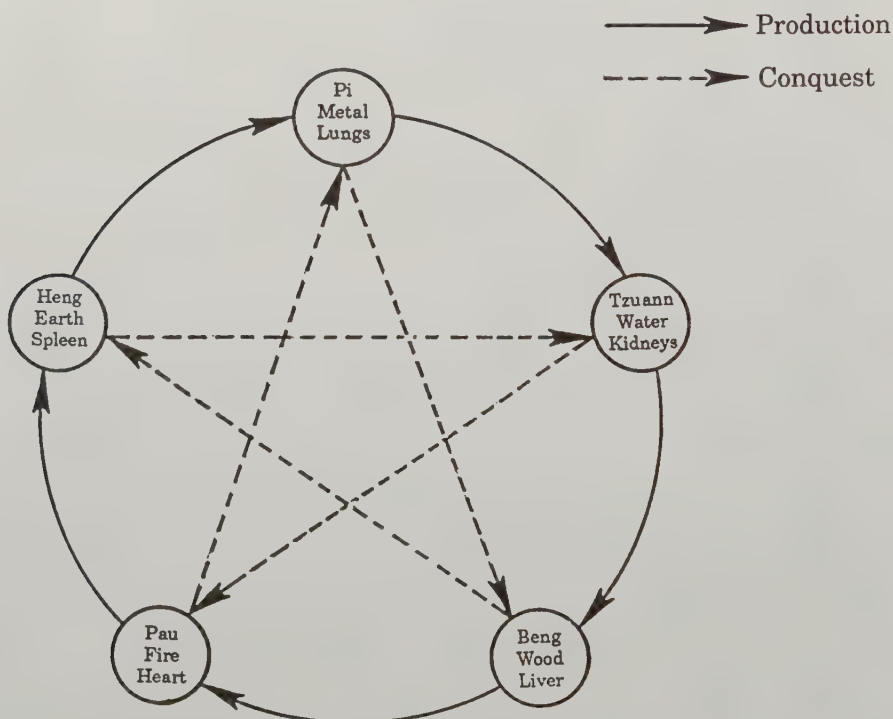


Figure 4-5. The relationships between the Five Phases

Pi Chuan Song - #1

劈拳歌訣

兩拳以抱口中去，拳前上攢如眉齊。
後拳隨跟緊相連，兩手抱脅如心齊。

The two fists are like embracing and move toward the mouth. The fist is drilling upward the same height as the eyebrows. The

latter fist (i.e., other hand) follows closely and connects tightly. The two arms are embracing the sides as high as the heart.

This section of the song describes the movements of Pi Chuan. Raise your hands as if you were embracing something and continue upward toward the mouth. The first fist drills out from the center, rising to the height of the eyebrows. The other hand follows close behind, as if the hands were closely connected. At the completion of Pi Chuan, the elbows are sunken to protect the sides and the front hand is as high as the heart.

氣隨身法落丹田，兩手齊落後腳隨。
四指分開虎口圓，前手高低與心齊。

The Chi falls to the Dan Tien following the body movements. Two hands fall together and the rear foot follows. Four fingers are open and the tiger mouth is round. The high and low of the front hand is the same as the heart.

Chi must be sunk to the Dan Tien, where it is accumulated during the storing part of the Jing movements. When the Jing of Pi Chuan is manifested, both hands fall at the same time, and the rear leg follows the front leg as it steps forward. The fingers of both hands are opened and the space between the thumb and the second finger (tiger mouth) is round. The front hand is as high as the heart and the rear hand is hidden below the armpit of the front hand.

後手只在脅下藏，手足鼻尖三對尖。
小指翻上如眉齊，劈拳打法向上攏。
脚手齊落舌尖頂，進步換式陰掌落。

The rear hand is always hidden under the armpit. The tips of the hands, (front) foot, and the nose are lined up. The little finger is turned upward as high as the eyebrows. The method of the Pi Chuan strike is drilling upward. The feet and the hands fall together and the tongue is pressing upward. Step and exchange the forms, the Yin palm is falling.

The tips of the hands, front foot, and nose should all be in the same plane. Some Hsing Yi masters believe that both feet should line up with the hands and nose. In this case, the tip of the front foot and the heel of the rear foot should line up. The fingers point upward. In the beginning of Pi Chuan one hand drills up and forward, then the second hand chops forward and down for the strike. When striking, the hands and feet should fall together. The tongue should always touch the roof of the mouth. When you step forward to do the movement ("exchange the forms"), the palms face down and become Yin palms.

Pi Chuan Song - #2

劈拳歌

劈拳似斧性屬金，生攏克彌妙絕倫。
金隱於內鼻通肺，五行第一存其真。



Figure 4-6



Figure 4-7



Figure 4-8

Pi Chuan is like an ax and its characteristics belong to Metal. (It) produces Tzuann and conquers Beng, these (relations are) marvelous without peer. (When) the Metal is hidden internally, the nose is connected to the lungs. It is true that it is number one among the Five Phases.

This song repeats the relationship of Pi Chuan to the Five Phases.

The Movements of Pi Chuan:

A Right Hand Pi:

1. Step into the three body posture (Figure 4-6).
2. Bring both hands to the abdomen, closing them into fists with the palms facing upward (Figure 4-7).
3. As you take a small step forward with your left foot, drill your left fist upward and forward to about face level (Figure 4-8).
4. As you step forward with your right leg, raise your right fist up to



Figure 4-9



Figure 4-10



Figure 4-11



Figure 4-12

your chin and then thrust it out, turning and opening the palm so that the fingers point upward. At the same time bring the left hand down to the abdomen with the palm open and pulled back so that the fingers point up. The left foot then takes a small step to follow the right leg, and you shift 60% of your weight to it (Figure 4-9).

B. Left Hand Pi:

5. Bring both hands to the abdomen while closing the fists, palms facing upward (Figure 4-10).
6. The right hand moves from the abdomen up and out to the level of the face as you step forward with the right foot (Figure 4-11).
7. Move the left fist from the abdomen up to the chin and then out, opening the fist so that the fingers point up, while at the same time bringing the right hand down to the abdomen, with the palm open and fingers extended. As you do this, take a full step forward with your left leg, and let the right leg follow with a small step. Once the rear step follows, shift 60% of your weight to it (Figure 4-12).



Figure 4-13



Figure 4-14



Figure 4-15

Right Hand and Left Hand Pi can be repeated as many times as space allows. When you have run out of space, you may turn around and change your direction and continue your practice. The method of turning is very simple:

C. Changing Direction:

8. If you end with Left Hand Pi, pivot your left foot and shift all your weight to it, and turn clockwise. At the same time close your hands into fists and bring them to your waist, palms facing up (Figure 4-13). Then step your right leg forward and repeat the right hand Pi.

Application of Pi Chuan:

In order to avoid confusion we will show only the beginning level applications. In the following explanations, you are the one with the black uniform using the Pi Fist. Start in the fighting posture with your left hand up and facing your opponent (Figure 4-14). When your opponent punches you with his right hand, intercept it with your right hand (Figure 4-15). Then grab his right wrist with your right hand and pull it down, while moving your left hand forward and downward to lock the opponent's shoulder (Figure 4-16). Alternatively, your left hand may attack diagonally upward to strike the opponent's neck (Figure 4-17) or



Figure 4-16



Figure 4-17



Figure 4-18

press his shoulder joint down to dislocate the shoulder (Figure 4-18).

4-4. Tzuann Chuan

The Chinese word "Tzuann" means to drill, penetrate, and force one's way through. The motion is forward, aggressive, and it rotates like a drill. Though the motion is forward, it is usually also upward or downward. In Hsing Yi Chuan, the Tzuann moving pattern belongs to Water in the Five Phases. The Chi circulates like water flowing in a curved river: smooth, and reaching every tiny area. When the Chi circulation can be smooth and harmonious, the Chi in the kidneys can be regulated. In addition, practicing Tzuann can raise the clean Chi and sink the dirty Chi.

The documents have two sections and two songs which discuss Tzuann Chuan.

About Tzuann Chuan - #1

攢拳說一

攢拳屬水，其氣之行，如水之委宛曲折，無不流到也。在腹內則屬腎，在拳即為攢。演之而合法，則氣和而腎足，反之則氣乖而腎虛。氣乖腎虛，則清氣不能上升，濁氣不能下降，而拳之真勁，亦不能出矣。學者當知之。

Tzuann Chuan belongs to Water. The transportation of its Chi is like flowing water, smooth and curved, nowhere cannot be reached. Inside the body, it belongs to the kidneys, and in the

fist it is Tzuann. (If) it is performed correctly, then the Chi will be harmonious and the kidney('s Chi) sufficient. On the contrary, then the Chi is weird and the kidney('s Chi) deficient. (If) the Chi is weird and kidneys are void, then the clean Chi cannot be raised and the dirty Chi cannot be sunk. Furthermore, the real Jing of the fist will not be emitted. The practitioner should know about this.

When Tzuann Chuan is performed it is like water which can flow everywhere. When the external motion is smooth, the Chi circulating in the body will also be like water flowing in a stream. Tzuann Chuan is related to the kidneys, which control the water in the body and are responsible for the moisture balance in the body. When your body is properly moisturized there will not be too much Fire (i.e., too much Yang), the clean Chi can be raised, and the dirty Chi can be sunk. This allows the mind to be calm and the body's Yin and Yang to be balanced.

From the point of view of Chi Kung, the motions of Tzuann Chuan alternately tenses and relaxes the back muscles, which massages the kidneys and smoothes the Chi circulation.

About Tzuann Chuan - #2

攢拳說一

攢拳屬水，其氣之行，如水之委宛曲折，無不流到也。在腹內則屬腎，在拳即爲攢。演之而合法，則氣和而腎足，反之則氣乖而腎虛。氣乖腎虛，則清氣不能上升，濁氣不能下降，而拳之真勁，亦不能出矣。學者當知之。

The shape of Tzuann Chuan is like thunder and its characteristics belong to Water. (If) it is discussed according to the theory of mutual production, Water is able to grow Wood, therefore, Tzuann Chuan is able to generate Beng Chuan. (If) it is discussed from the theory of mutual conquest, Water is able to conquer Fire, therefore, Tzuann Chuan is able to conquer Pau Chuan. When it is discussed according to the external manifestation of the Five Phases, the ears are connected to the kidneys. All of the above is the theory of mutual production and conquest of the Five Phases and also the theory of Tzuann Chuan.

The motion of Tzuann Chuan, although smooth, is fast like thunder. In the theory of the Five Phases, Water is able to grow Wood and conquer Fire. Since Beng Chuan belongs to Wood and relates to the liver in the Five Phases, Tzuann Chuan is able to generate Beng Chuan. For the same reason, Pau Chuan belongs to Fire and relates to the heart in the Five Phases, and Tzuann Chuan is able to conquer Pau Chuan. In Chinese medicine, it is believed that the ears (which are shaped like kidneys) reflect the condition of the internal kidneys.

Tzuann Chuan Song - #1

攢拳歌訣

前手陰掌向下扣，後手陽拳往上攏。
出拳高攏如眉齊，兩肘抱心後腳起。

The front Yin palm is holding downward and the rear Yang hand is drilling upward. The emitting hand drills up as high as the eyebrows. The two elbows are embracing the heart while moving the rear foot.

This section of the song describes the movements of Tzuann Chuan. When you preform Tzuann Chuan the front hand is grabbing down with the palm facing down (Yin palm), while the rear hand is a fist drilling up and forward to the height of the eyebrows. Both elbows are dropped as if you were embracing your heart to protect your sides and the center of your chest. When executing Tzuann Chuan one leg steps forward and the other leg follows.

眼看前拳四梢停，攏拳換式身法動。
前腳先步後腳隨，後手陰掌肘下藏。

The eyes stare at the front fist and (the Chi) stops on (i.e., reaches to) the four extremities. (When) Tzuann Chuan is exchanging the postures, the body moves. The front foot steps first and the rear foot follows. The rear hand is a Yin palm and hides under the elbow.

The eyes are looking forward and the Yi is concentrated. Use your Yi to lead the Chi to the four extremities (tongue, teeth, nails, and hair). When you do Tzuann Chuan ("exchange the postures"), one arm moves, and the leg on the same side of the body steps forward; then the other arm moves, and that leg follows. The rear hand is under the elbow of the front arm, palm facing down.

落步總要三尖對，前手陽拳打鼻尖。
小指翻上肘護心，攏拳進步打鼻尖。
前掌扣腕望下橫，進步掌翻打虎托。

(Whenever) a step falls, the three tips must be aligned. The front hand is formed as a Yang fist and strikes the tip of the nose. The little finger is turned upward and the elbow is protecting the heart. (In) Tzuann Chuan, step forward and strike the tip of the nose. The front palm is holding (grabbing) the (opponent's) wrist and does Hern downward (and sideways). Step forward and turn the palm strike, striking the tiger relies on this.

The three tips should be lined up every time a foot hits the ground. The front hand is a fist with the palm facing up (Yang fist), and it is aiming for the opponent's nose. When you are doing the Yang fist, it is twisted so that the little finger is on top in order to generate a drilling motion. While you are striking with one hand, the other is holding or grabbing the opponent's wrist and pulling it strongly downward and to the side (i.e., Hern).

Tzuann Chuan Song - #2

攏拳歌

攪拳似電性屬水，生弼克炮手足腿。
起攪落翻陰陽轉，功至還虛是洗髓。

Tzuann Chuan is like thunder and its characteristics belongs to Water. (It) produces Beng and conquers Pau, (you must use) the hands, feet, and legs. Raise for Tzuann and fall for turning to turn around the Yin and Yang. (Its) ultimate achievement is to return to nothingness and wash the marrow/brain.

When Tzuann Chuan is raised for attack it is Yang, and when it falls it is Yin and you turn the foot and step forward to prepare for the next strike. The kidneys are considered the residence of Original Essence (Yuan Jieng), which produces Water Chi. When this Chi is led to the brain for nourishment, it is able to wash the marrow and the brain and also raise up the spirit and lead it into the high domain of nothingness.

The Movements of Tzuann Chuan:

A. Right Hand Tzuann:

1. Step into the three body posture (Figure 4-19).
2. Bring the left hand back to the waist, both hands form fists in front of your abdomen with palms down. Step forward with the left leg and at the same time drill the left fist from the waist up and forward (Figure 4-20).
3. The right leg steps forward and the left leg follows. While your are stepping, pull your left hand down to your abdomen (palm facing down) while drilling the right fist up and forward toward the opponent's nose. At the conclusion of the technique, shift 60% of your weight to your rear leg (Figure 4-21).

B. Left Hand Tzuann:

4. From the last posture, step your right leg forward (Figure 4-22).
5. Then step your left leg forward while the right leg follows. While you are stepping, pull your right hand down to the abdomen (palm



Figure 4-19



Figure 4-20

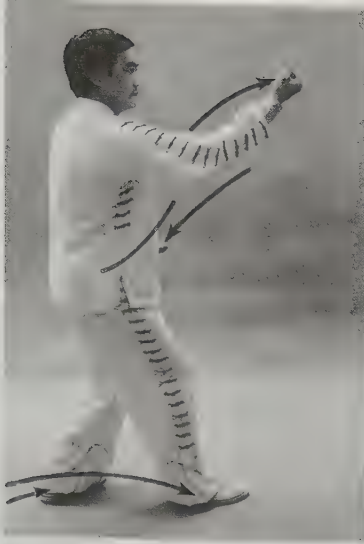


Figure 4-21



Figure 4-22



Figure 4-23



Figure 4-24

down) and at the same time drill your left hand up and forward to attack the opponent's nose area. At the conclusion of the technique, shift 60% of your weight to your rear leg (Figure 4-23).

C. Changing Direction:

6. If you are in left Tzuann, pivot your left foot and shift your weight onto it, and turn your body clockwise (Figure 4-24).
7. Finally, your right leg steps forward and the left leg follows. While you are stepping, pull your left hand back to your abdomen and at the same time drill your right fist forward and upward toward the opponent's nose (Figure 4-25).

Application of Tzuann Chuan:

When your opponent punches you with his right fist, cover it down with your left hand (Figure 4-26) and immediately step forward with your left leg (the right leg follows). While you are stepping, use the



Figure 4-25



Figure 4-26



Figure 4-27

forward momentum to drill your right fist upward and forward to the opponent's face (Figure 4-27).

4-5. Beng Chuan

The Chinese word "Beng" means to stretch, develop, extend, and expand powerfully. It feels like a strong bow which has been drawn, and whose power is able to crush anything. In Hsing Yi Chuan, the Beng moving pattern belongs to Wood in the Five Phases. It is like a tree which can grow and be bent like a bow. The Chi in this pattern extends and withdraws. When the Beng movement is smooth it can benefit the Chi circulation in the liver. Furthermore, this movement can raise the spirit of vitality, strengthen the physical body, and supply plenty of Chi nourishment to the brain.

There are two sections and two songs which describe Beng Chuan in the documents.

About Beng Chuan - #1

弭拳說一

弭拳屬木，兩手之往來，似箭出連珠，蓋一氣

之伸縮也。在腹內則屬肝，在拳即爲弼。若演得其法，則能平氣舒肝，長精神，強筋骨，壯腦力，爲益非淺鮮也。

Beng Chuan belongs to Wood. The to and fro of the two hands (i.e., emitting and withdrawing) is like arrows shooting continuously. This is the extending and withdrawing of the Chi. In the body it belongs to the liver, and when manifested externally it is Beng (Chuan). If it is performed correctly, then the Chi can be peaceful, make the liver comfortable, raise up the spirit of vitality, strengthen the tendons and bones, and enhance brain power. Its benefits are not shallow.

When Beng Chuan is performed, it is like arrows shot from a bow. The Chi in the body feels like it is extending as far as an arrow can reach. When the Jing is stored, it is like the bow is bent and ready to shoot. Beng Chuan belongs to Wood and corresponds to the liver. From the Chi Kung point of view, the motion of Beng Chuan is able to regulate the Chi in the liver. In addition, practicing Beng Chuan can raise the spirit and strengthen the tendons and bones. According to Chi Kung, the liver relates to the soul or the spirit of the body, and is connected to the eyes.

About Beng Chuan - #2

弼拳說二

弼拳之形似箭，性屬木。由相生之理論之，木能生火，故弼拳能生炮拳。由相克之理論之，木能克土，故弼拳能克橫拳。以五行隱於內者言，肝屬木。以五行著於外者言，目能通肝。此五行生克之理，弼拳學之說也。

The shape of Beng Chuan is like an arrow and its characteristics belong to Wood. Discussing it according to the theory of mutual production, Wood is able to produce Fire, therefore Beng Chuan is able to generate Pau Chuan. Discussing it according to the theory of mutual conquest, Wood is able to conquer Earth, and therefore Beng Chuan is able to conquer Hern Chuan. (If) discussing it according to the Five Phases which are hidden internally, the liver belongs to Wood. (If) discussing it according to the Five Phases which are manifesting externally, the eyes are connected to the liver. This is the theory of mutual production and conquest in the Five Phases. (It is also) the theory of Beng Chuan.

Beng Chuan belongs to Wood in the Five Phases and relates to the liver. Therefore, it is able to generate Fire and conquer Earth. In Hsing Yi Chuan, since Pau Chuan belongs to Fire and Hern Chuan belongs to Earth, Beng Chuan is able to generate Pau Chuan and conquer Hern Chuan. Chinese medicine believes that the eyes reveal and manifest the spirit, and refer to this as the "Yean Shen," or "eye spirit." In addition, the spirit of the eyes shows the condition of the liver. If you tire very easily your eyes will not be bright and shiny. This usually implies that the liver is in poor condition.

Beng Chuan Song - #1

弼拳歌訣

弼拳出勢三尖對，虎眼朝上如心齊。
後手陽拳脅下藏，前脚要順後脚丁。

When the Beng Chuan posture is emitted, the three tips are lined up. The tiger eye (of the striking hand) is facing upward and is as high as the heart. The rear hand forms the Yang fist and is hidden under the armpit. The front foot must (move) smoothly and the rear foot form a Din (the letter T).

When Beng Chuan is performed, the tips of the hands, feet, and nose should line up. The tiger's eye of the striking hand is facing upward and strikes as high as the solar plexus. The tiger's eye is the hole which is formed in the tiger's mouth area when the hand is closed in a fist. While you are striking, the rear fist is palm up on the abdomen under the elbow of the front hand (Yang fist). When you are striking, the movement of the front foot should be smooth and the rear foot follows to form the letter T. When you are striking with Beng Chuan, the forward Jing is supported by the rear foot. A correct stance will support and enhance the manifestation of Beng Jing.

後脚穩要人字形，弼拳翻身望眉齊。
身站正直脚提起，脚起膝下橫脚趾。

In order to be steady on the rear foot, (the feet) must form the shape of (the word) man. (When) performing Beng Chuan and turning the body, (the hand is) as high as the eyebrows. The body is standing upright while raising the foot. The foot is raised under the knee and the toes are sideways.

This section of the song discusses how to position the feet in order to be steady and make the Jing powerful. The two feet should form an upside-down V, like the Chinese word for man. In order to do this, the front toes should be slightly inward while the toes of the rear foot face 45 degree to the side. When stepping, the body should always be upright.

脚手齊落剪子股，前脚要橫後脚順。
弼拳打法舌尖頂，前手攏肘望上托。
進步出拳先打脅，後脚是連緊隨跟。

The foot and the hands fall together and the thighs are like scissors. The front foot must step with Heng and the rear foot follows smoothly. The way of striking in Beng Chuan is the tip of tongue presses upward. In the front arm, the elbow is pulled and (the fist) is pressed upward. When you step forward and emit the fist, first strike the flank. The rear foot is tightly connected and follows.

In Beng Chuan, the hands and rear foot all fall together. In order to make the stance firm and strong to support the Jing, the thighs move like a pair of scissors. When you move, the front leg moves with a forceful, sideward power to open the way while the rear foot follows smoothly. The tongue is pressed gently to the roof of the mouth. The

elbow of the striking hand should be dropped and the striking power is forward and upward at the level of the armpit. You can see from this song that Beng Chuan strikes three places: the solar plexus, the face (eyebrow), and the flank.

Beng Chuan Song - #2

弼拳歌

弼拳似箭性屬木，生炮克橫理不謬。
兩拳輪流循環進，牢記左前右足後。

Beng Chuan is like an arrow and its characteristics belong to Wood. (It) produces Pau and conquers Heng, this theory is not ridiculous. The two fists advance in turn and continuously. Remember firmly that the left (leg) is in front, and the right foot is in the rear.

Traditionally, when you do Beng Chuan the left foot is always forward. The front leg moves first and the rear foot follows tightly. While you are moving your feet, the two fists continue to strike with the support of the rear leg.

The Movements of Beng Chuan:

A. Right Hand Beng:

1. Step into the three body posture (Figure 4-28).
2. Make fists with both hands, while turning the body clockwise slightly and stepping forward with the left leg (Figure 4-29).
3. Pull the left fist back to your waist with the palm facing up while punching the right fist forward with the tiger eye facing upward. While you are punching, you also take a small step forward with your right leg to follow the left leg (Figure 4-30). The right foot should stamp the ground at the same time as you punch in order to bounce the power from the ground to support the punch. Then shift 60% of your weight to your rear leg.

B. Left Hand Beng:

4. Step forward with the left leg and punch forward with the left hand while the right hand pulls back to the waist. The right leg follows the left and steps forward and stamps the floor just as the punch hits to support it, and then you shift 60% of your weight to it (Figure 4-31).

C. Changing Direction:

5. When you run out of space and your left Beng is forward, pivot your left foot and shift all of your weight to it, turn your body clockwise and at the same time bring the left fist to your waist. The palms of both fists should face upward (Figure 4-32).
6. Drill the right fist up from the waist and at the same time kick out with the right heel about knee level (Figure 4-33).
7. Step your right foot down and turn your body clockwise into the posture of "sitting with crossed legs." While you are doing this, your hands are performing Left Pi (Figure 4-34).
8. Make fists with both hands (Figure 4-35).



Figure 4-28

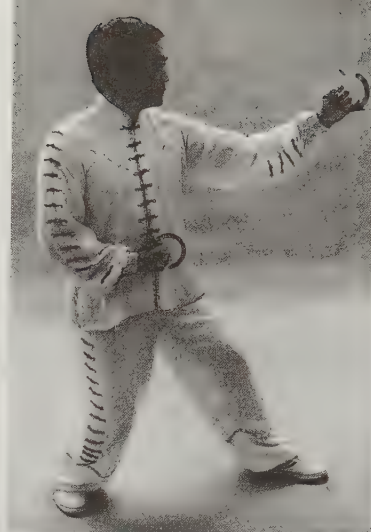


Figure 4-29

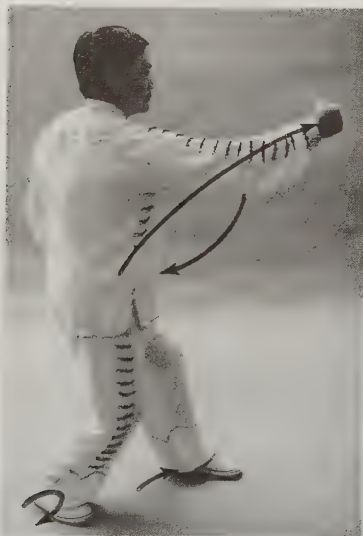


Figure 4-30



Figure 4-31



Figure 4-32

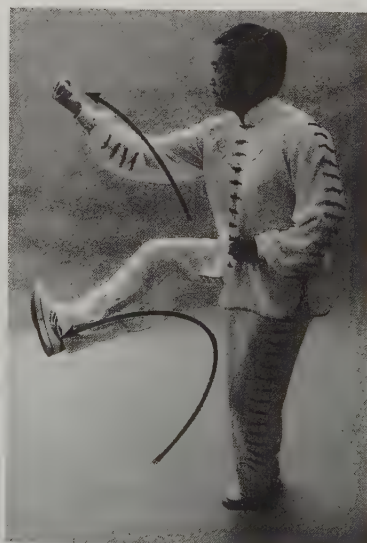


Figure 4-33



Figure 4-34



Figure 4-35



Figure 4-36



Figure 4-37

9. Step forward with the left foot and punch with the right fist while the left fist pulls back to the waist and at the same time the right leg steps forward and stamps the floor (Figure 4-36).

Application of Beng Chuan:

When your opponent punches you with his right fist, simply use your left hand to direct his punch down as you step your left leg forward (Figure 4-37). Your right leg follows, hitting the ground to bounce the right Beng into the opponent's solar plexus area (Figure 4-38).

4-6.Pau Chuan

The Chinese word "Pau" has the sense of an explosion, like a cannon shooting a cannonball. The power is straight forward, strong, fast, and destructive. In the Five Phases, the Pau moving pattern belongs to Fire, and is related to the heart. In the Pau movement, the



Figure 4-38

Chi either is closed and remains quiet, or bursts open like an explosion, fast and powerful. When the Pau movement is smooth, the stagnant Chi stored in the body can be released and emitted from the body. This movement will help release the Fire accumulated in the heart and make the body feel comfortable.

About Pau Chuan - #1

炮拳說一

炮拳屬火，是一氣之開合，如炮忽然炸裂，其彈突出，其性最烈，其形最猛。在腹內則屬心，在拳則為炮。演之合法，則身體舒暢而氣和；演之不合，則四體不順而氣乖。其氣和，則心中虛靈，其氣乖，則心中朦朧。學者當深究之。

Pau Chuan belongs to Fire and is the opening and closing of the one Chi. Like a cannon suddenly blasting and suddenly hurling its ball. Its nature is the most violent and its shape (i.e., appearance) is the most fiery. In the body, it belongs to the heart, and in the fist, it is Pau. (If) it is performed correctly, then the body is comfortable and unrestrained, and the Chi is harmonized. (If) it is performed incorrectly, then (the movements of) the four limbs are not smooth and the Chi is weird. When its Chi is harmonious, then inside the heart is clear and spiritual. When its Chi is weak, then inside the heart is blurred and confused. The learner should study deeply.

When Pau Chuan is performed it is like a cannon firing. When its Jing is manifested the stagnant Chi in the heart can be released to the surface of the body. Therefore, if you do it correctly, you will be able to regulate the heart Chi and also make the Jing powerful like a cannon. The heart is also related to your emotions. If the Chi is circulating smoothly in the heart, your emotions will be clear and the spirit can be raised high. However, if there is some Chi stagnation in your heart, then your emotions will not be clear and you will be confused.

About Pau Chuan - #2

炮拳說二

炮拳之形似炮，性屬火。以相生之理論之，木能生土，故炮拳能生橫拳。以相克之理論之，火能克金，故炮拳能克劈拳。以五行隱於內者言，心屬火。以五行著於外者言，舌能通心。此五行生克之理，炮拳學之說也。炮拳為五行拳之四，然練習較五行中之餘四拳稍為困難。因偶一背謬，即不易懂勁故耳。

The shape of Pau Chuan is like a cannon firing, its characteristics belong to Fire. When it is applied in the theory of mutual production, Fire is able to produce Earth. Therefore, Pau Chuan is able to produce Hern Chuan. When it is applied in the theory of mutual conquest, Fire is able to conquer Metal. Therefore, Pau Chuan is able to conquer Pi Chuan. When it is applied in the Five Phases which are hidden internally, the Heart belongs to Fire. When it is used in the Five Phases which are manifested externally, the tongue is able to communicate with the heart. This is the theory of mutual production and conquest in the Five Phases and it is also the theory of Pau Chuan. Pau Chuan is number four of the five fists, however, it is slightly harder than the other four fists to practice. Because if there is any misunderstanding, then it is not easy to understand the Jing.

Pau Chuan belongs to Fire and relates to the heart in the Five Phases. In the Five Phases, Fire is able to produce Earth and conquer Metal, therefore Pau Chuan can produce Hern Chuan and conquer Pi Chuan. It is believed that the tongue is related to the heart, so you are able to understand the condition of the heart from the condition of the tongue. Although the movements of Pau Chuan are not difficult, its deeper meaning is the hardest to understand. In order to make the Pau Jing strong, the emotional mind must be stimulated to a high level, and this emotional feeling is then exploded into the Jing.

Song of Pau Chuan - #1

炮拳歌訣

兩肘緊抱腳提起，兩拳一緊要陽拳。
前手要橫後手丁，兩拳高只肚臍抱。

Two elbows embrace tightly and raise up the feet. Two fists are tightened and the Yang fists are required. The front hand must be Hern and the rear arm bent. Two fists are as high as embracing the navel.

When you start the Pau Chuan movement, sink your elbows and keep them in tight to protect your chest. The hands are Yang fists, with the palms facing sideward (palm up or sideward is Yang, palm facing down in Yin). The front arm is used for blocking and clearing

the way to the side. The rear arm is not straightened out completely when it punches. When you prepare for an attack, the hands are in front of the navel.

氣就身法入丹田，脚手齊落三尖對。
拳打高只與心齊，前拳虎眼朝上頂。

Chi follows the body movement and enters the Dan Tien. The hands and feet fall together and the three tips line up. (When) the fist strikes, it is only as high as the heart. The tiger's eye of the front hand is facing upward.

Chi follows the motions of the body, so when you bring your arms in at the beginning of the movement, Chi also condenses, and accumulates in the Dan Tien. When you strike, the tips of your lead foot, punching hand, and your nose should be in the same plane. When striking, the striking area should only be as high as the solar plexus. Because the heart is well protected by the ribs, Chinese martial arts traditionally attack it by way of the solar plexus. The solar plexus is called "Hsin Uo," which means "heart cave" or "heart entrance." The tiger's eye of the punching hand faces up.

後拳上攬眉上齊，虎眼朝下肘下垂。
炮拳打法腳提起，落步前拳望上攬。
拳腳齊落十字步，後腳是連緊隨橫。

The rear fist drills upward to the eyebrows. The eye of the tiger is facing downward and the elbow is dropped. (When) Pau Chuan (begins to) strike, the (front) foot is raised. (As) the step falls, the front fist drills upward. Fists and feet fall together with crossing step. The rear leg follows closely with Hern.

The blocking fist drills upward to the height of the eyebrows. The palm of the fist is turned outward, the tiger's eye is facing downward, and the elbow is dropped. When you strike with Pau Chuan, step forward with the Hern force and the rear leg naturally follows.

Song of Pau Chuan - #2

炮拳歌訣

兩肘緊抱腳提起，兩拳一緊要陽拳。
前手要橫後手丁，兩拳高只肚臍抱。

Pau Chuan is like a cannon firing, and its characteristics belong to Fire. (It) produces Hern (Chuan) and conquer Pi (Chuan), combining the internal and external. There is no problem if you move diagonally and follow the fighting strategy. Understand the essence and the meaning of the five fists and thirteen rules.

It is believed that the explosive Jing of Pau Chuan is able to release internal stagnation out of the body. Normally, the front hand and leg use Hern Jing to force the way in and clear the way for the strike. If you are able to comprehend the deep meaning of Pau Chuan, you will be able to grasp the keys to the Jings of the five fists and really understand the rules described in the second chapter.

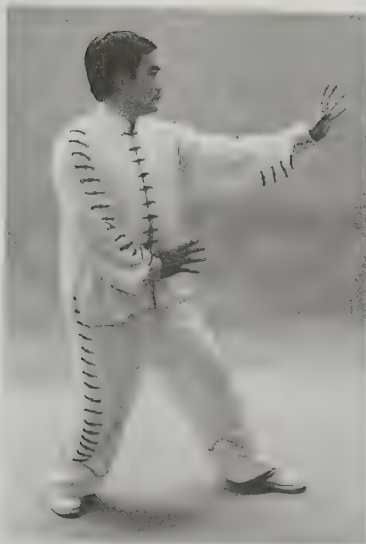


Figure 4-39



Figure 4-40



Figure 4-41



Figure 4-42

Movements of Pau Chuan:

A. Right Hand Pau:

1. Step into the three body posture (Figure 4-39).
2. Step forward and slightly to the side with the left leg as you stretch out your hands with the palms facing each other (Figure 4-40).
3. Move the right foot up to the left foot and parallel to it, and at the same time make a grabbing motion with both hands and bring them in and down to the waist. Close your hands into fists as you bring them in and face them upward (Figure 4-41).
4. Step 45 degrees to the left with the left foot, block up with the left arm and punch with the right fist while taking a step forward with the right foot and hitting the floor to bounce the Jing upward from the foot. Finally, shift 60% of your weight to your rear leg (Figure 4-42).

B. Left Hand Pau:

5. Step out with your left leg and reach out with your open hands as



Figure 4-43



Figure 4-44



Figure 4-45



Figure 4-46

in Figure 4-40. Move the right foot parallel to the left foot and bring both fists to the waists with palms facing up (Figure 4-43).

6. Step your right leg 45 degrees to the right, block with the right arm and punch with the left fist while the left leg follows and stamps the floor as described above (Figure 4-44).

C. Changing Direction:

7. If you have just done left Pau and have run out of space, turn your body to your left and step your right leg to the outside of your left leg. Shift your weight to your right leg and let your left foot pivot so that it is facing the same direction as your body. As you turn your body, bring both fists to your waist with the palms facing up (Figure 4-45). Then step your left leg forward and slightly to the side for right hand Pau as your right foot follows and stamps the floor (Figure 4-46).



Figure 4-47

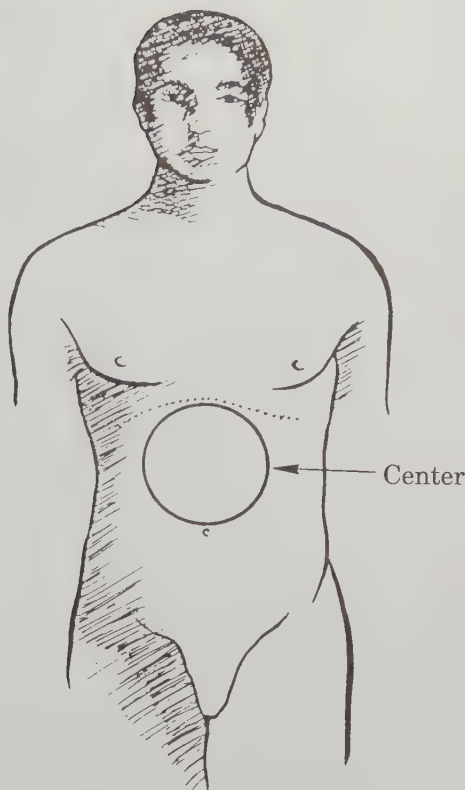


Figure 4-48. The "Center" of the body

Application of Pau Chuan:

When your opponent punches with his right fist, simply use your left hand to block his punch up and lead it to the side to seal his arm while you step to his right. While you are blocking, your right hand Pau strikes the opponent's chest or solar plexus (Figure 4-47).

4-7. Hern Chuan

The word "Hern" means to cross, move sideways, or to force through aggressively with a sideward motion. It also has the sense of two forces moving in opposite directions to balance each other. In the Five Phases, this movement belongs to Earth, and is related to the spleen and the stomach. This movement is able to make the Chi gathered at its center (i.e., between the solar plexus and the navel) (Figure 4-48) round and full. When the Chi is smooth from doing the Hern movement, then the other four Chis will coordinate with each other harmoniously.

About Hern Chuan - #1

橫拳說一

橫拳屬土，是一氣之團聚也。在腹內則屬脾，在拳則為橫。其氣要順，順則脾胃和緩，否則脾胃虛弱。又其拳要合式，合則內五行和而百體均舒暢。謬則內氣失和，而舉動咸失措。總要性實，氣順，形圓，勁和，方能盡橫拳之能。

事。先哲云：“在理則爲信，在人則爲脾，在拳則屬橫”是也。

Hern Chuan belongs to Earth and is the gathering of the one Chi. In the body, it belongs to the spleen and in the fist it is Hern. Its Chi must be smooth. When smooth, then the spleen and the stomach are peaceful and move slowly, otherwise, the spleen and stomach will be void and weak. In addition, its Chuan (i.e., performance) must be accurate. When it is accurate, then the Five Phases are harmonious internally and hundreds of bodies are comfortable and expanded. Incorrect, then the internal Chi loses harmony and the movements will lose control. In all, its nature must be solid, the Chi smooth, the shape round, and the Jing coordinated (i.e., Chi and Li), then (you) will be able to fulfill the potential of Hern. The ancestors said: "On the theory (of mutual relations), it is trust. In man, it is in the spleen. In the fist, then it is Hern."

Hern Chuan belongs to Earth and relates to the spleen, which is considered to be neutral, or the center of the Five Phases. It is located centrally between Yin and Yang, and constitutes a bridge between them. Therefore, if the spleen Chi is harmonious, then the Yin and Yang can harmoniously cooperate and interact with each other. This is why it says that the spleen is like the trust in an interpersonal relationship, because it builds up the bridge of communication. In the body, spleen Chi acts as the connection between Yin and Yang. Therefore, in the Five Fists, Hern Chuan is the center one which coordinates with the Yin and Yang strategy of the other four fists.

About Hern Chuan - #2

橫拳說二

橫拳之形似彈，性屬土。以相生之理論之，土能生金，故橫拳能生劈拳。以相克之理論之，土能克水，故橫拳能克攪拳。以五行隱於內者言，脾屬土。以五行著於外者言，人中能通脾。此五行生克之理，橫拳學之說也。

The shape of Hern Chuan is like a ball, its characteristics belong to Earth. When it is applied in the theory of mutual production, Earth is able to produce Metal. Therefore, Hern Chuan is able to produce Pi Chuan. When it is applied in the theory of mutual conquest, Earth is able to conquer Water. Therefore, Hern Chuan is able to conquer Tzuann Chuan. When it is applied in the Five Phases which are hidden internally, the Spleen belongs to Earth. When it is used in the Five Phases which are manifested externally, Renzhong is able to communicate with the Spleen. This is the theory of mutual production and conquest in the Five Phases, and it is also the theory of Hern Chuan.

Hern Chuan is a sideward strike and moves with a rounded motion. It is round like the earth and neutral like the earth. In the Five Phases,

Earth is able to produce Metal and conquer Water. Therefore, in the five fists, Hern Chuan can produce Pi Chuan and conquer Tzuann Chuan. Renzhong is the cavity located between the nose and upper lip. It is related to the spleen, and reflects the condition of the spleen.

Song of Hern Chuan - #1

橫拳歌訣

前手陽拳後手陰，後手只在脅下藏。
換式出手腳提起，身法一站氣能通。

The front hand is Yang Chuan and the rear is Yin. The rear hand is always hiding under the armpit. (When I) exchange the posture and release my hand (i.e., attack), the leg raises (for action). (When I) stand still, the Chi is able to transport.

When you perform Hern Chuan, the palm of the front fist faces up (Yang fist) and the palm of the rear fist faces down (Yin fist). The rear fist is always hidden at your side. When you start the move, your rear leg starts to step forward and your hands begin to exchange their positions. When you stand still, the mind is clear and the Chi is unrestrained.

舌尖上捲氣外發，橫拳換式剪子股。
斜身要步腳手落，後手翻陽望外撥。

The tongue curves upward and Chi is emitted. (When) Hern Chuan is changing the postures, the thighs are like scissors. Triangular body; moving the important stepping, feet and legs are maneuvered cleanly. (When) the rear hand is turning and becoming Yang, (it) repels toward the outside.

The tongue is touching the roof of the mouth to connect the Yin and Yang vessels (Conception and Governing Vessels). This makes it possible for the Chi to circulate smoothly and abundantly and energize the muscles so that your Jing can be efficient. When you do Hern, keep your thighs close together to protect your groin and strengthen your stance. As you step, the thighs pass close by each other like the two halves of a scissors. Keep your body turned to the side (triangular) to minimize the area exposed to your opponent. As your rear hand moves to strike, it turns palm up (Yang fist) and moves to the side.

落步陽拳三尖對，鼻尖腳尖緊相連。
橫拳打法後拳陰，前手陽拳肘護心。
左右開弓望外撥，腳手齊落舌尖捲。

When the step falls, the three tips of Yang Chuan match each other. The tip of the nose and the tip of the foot should be closely connected. (When) Hern Chuan is used for striking, the rear fist is Yin. The front hand is Yang Chuan and its elbow protects the heart. Left and right bend the bow and repel to the outside. The feet and hands fall at the same time and the tongue tip is curved.

When you step down, the three tips should be lined up. When you repel the opponent's force to the side, it is like you are bending a bow to the side, strongly and forcefully. When performing Hern Chuan, you

move one arm forward and to the side, while the other arm moves downward to the side to balance the motion.

Song of Hern Chuan - #2

橫拳歌訣

前手陽拳後手陰，後手只在脅下藏。
換式出手腳提起，身法一站氣能通。

Hern Chuan (moves) like a ball and its characteristics belong to Earth. (It) produces Pi (Chuan) and conquers Tzuann (Chuan), the movements must be sure to match the curve. Hook (i.e., twist) the thighs and become triangular at the very hidden place. Heart, Liver, Spleen, Lungs, and Kidneys, (Hern) is the master.

Hern Chuan is able to produce Pi Chuan and conquer Tzuann Chuan. The movements are curved. The key to stability is keeping the thighs close together and the hips turned. This also protects the groin (the "very hidden place"). Hern is the center of the five fists and coordinates the other four. It is therefore the master key of the five fists.

Movements of Hern Chuan:

A. Right Hand Hern:

1. Step into the three body posture (Figure 4-49).
2. The left foot takes a step forward and slightly to the side, both hands close into fists, the right hand with the palm up goes underneath the left arm and then thrusts up and to the front and right, while the left hand with the palm down pulls down and back to the right elbow. At the same time the right foot takes a small step forward and stamps (Figure 4-50). Strike with the middle knuckle of the index finger, and shift 60% of your weight to your rear leg at the conclusion of the technique.

B. Left Hand Hern:

3. The left foot steps forward with a small step, the right foot slides next to the left foot then forward to the right. While you are step-

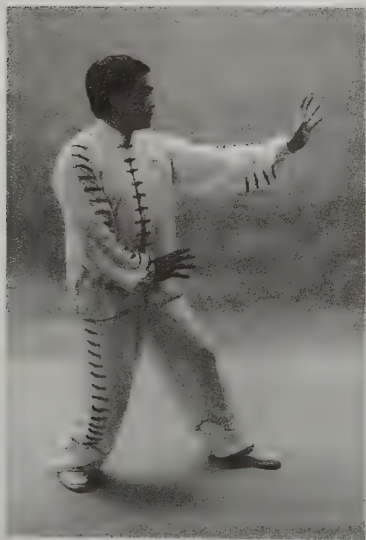


Figure 4-49



Figure 4-50



Figure 4-51



Figure 4-52



Figure 4-53



Figure 4-54

ping, turn the left palm face up and move it underneath the right arm forward and to the left, while the right fist turns palm down and retracts next to the left elbow. When you strike with the left hand, the left foot stamps on the ground to generate the bouncing Jing to support the strike. Shift 60% of your weight to your rear leg at the conclusion of the technique (Figure 4-51).

C. Changing Direction:

4. If you have just done a left Hern, pivot your right foot and shift your weight onto it, and turn your body counterclockwise (Figure 4-52).
5. Take a step forward with the left leg, strike with right Hern and pull back the left hand (Figure 4-53).

Application of Hern Chuan:

When your opponent punches with his right fist, intercept it with your left hand and circle it to the side while at the same time stepping to his right and striking him from the side with your right fist (Figure 4-54).

Chapter 5

Five Phases Linking Sequence

5-1. Introduction

In this chapter we will introduce the most important and most basic sequence or practice routine in Hsing Yi Chuan: the Five Phases Linking Sequence. This sequence is constructed from the five basic fists (moving patterns) introduced in Chapter 4. As you learn this sequence you are like a baby learning how to walk. You are beginning to gradually grasp the keys and tricks of Hsing Yi Chuan. You are learning about the unique essence of this style, and what distinguishes it from all other internal styles. There are a few general points which we would like to make about the purpose of training this sequence.

1. It links and combines the five fists, and you learn to master the five fists through repeated practice.
2. You begin to understand the theory of mutual production and conquest and apply it in the applications.
3. You begin to understand the basic requirements of Hsing Yi Chuan, which reveal its essence. The art has taken these and built up its own unique theory and applications in both martial arts and health.
4. You learn to unify the external manifestation (shape) and the internal mind (Yi), and from this unification to build the Chi to a higher level and circulate it smoothly. Through this unification you also learn how to raise up your spirit of vitality. Remember, the internal is Yin and the external is Yang, and only if you can combine them harmoniously will you be able to grasp the essence of Hsing Yi Chuan.
5. You train the five basic Jings in the five fists, which teaches you how to apply the Chi in the movements to energize the muscles to their maximum efficiency.

There is a song which talks about the Five Phases Linking Sequence:

Song of the Linking Sequence

連環拳歌

倏進倏退式連環，忽短忽長義理詳。
混合一氣範圍廣，循環左右若傍牆。

Quickly advance and quickly withdraw, the postures are linked and threaded. Suddenly short and suddenly long, its meaning and theory are detailed (i.e., clear). (It) combines the one Chi and its domain is vast. Move repeatedly left and right as if you were next to a wall.

In the Five Phases Linking Sequence you learn how to advance and retreat smoothly and naturally, so your attack can be long or short. All of the theory is detailed clearly in the applications. When you know how to combine and thread the random Chi into one Chi, you will be able to act with your Chi body and physical body as one. Then the applications of this one Chi will be boundless. Repeatedly move to the right and left as if you had forced your opponent against a wall.

5-2. Mutual Production and Conquest in Hsing Yi Chuan

Chapter 4 has given you some basic concepts of the Five Fists or Five Phases of Hsing Yi Chuan. One of the most important aspects of these Five Fists is the relationship between them which is based on the theory of mutual production and conquest of the Five Phases. This theory is one of the most basic contents in the I Ching (Book of Changes). In this section we would first like to introduce several songs about these relationships.

Song of Mutual Production

相生歌

劈能生攏攏生弼，弼能生炮炮生橫。
橫能生劈各形本，萬物於土五行生。

Pi is able to generate Tzuann and Tzuann is able to produce Beng. Beng is capable of bearing Pau and Pau is able to beget Hern. Hern is able to move into Pi, each one manifests its unique essence. The millions of lives returning to the dust is caused by these Five Phases.

In Hsing Yi Chuan, Pi is Metal, Tzuann is Water, Beng is Wood, Pau is Fire, and Hern is Earth (or dust). According to the theory of mutual production and conquest in the Five Phases, Metal is able to generate Water, Water is able to grow Wood, Wood is able to generate Fire, Fire results in the production of ashes (Earth), and finally, Earth produces Metal (Figure 5-1).

When these relationships are applied to Hsing Yi Chuan, you may see clearly that in the fighting strategy of Hsing Yi, Pi Chuan can be followed by Tzuann Chuan. Tzuann Chuan is able to move into Beng Chuan, and Beng Chuan can produce Pau Chuan. Pau Chuan can be followed by Hern Chuan, and finally, Hern Chuan can be followed by Pi Chuan.

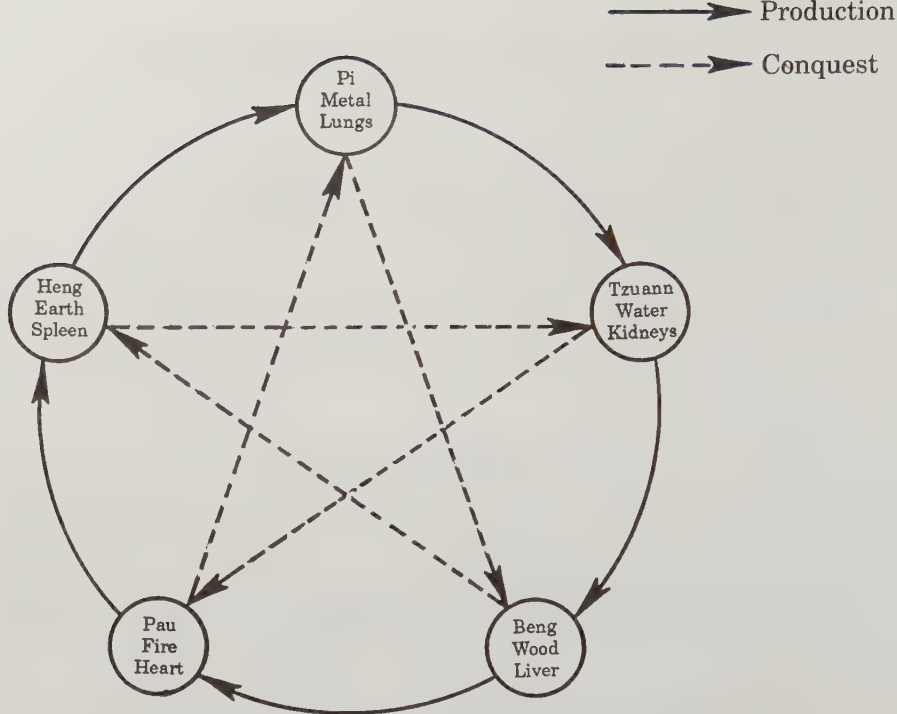


Figure 5-1. The relationships between the Five Phases

The last sentence in the text says that it does not matter which Fist you are applying, Hern (Earth) is always the center of the Five Phases. The earth (or dust) is the origin of all life, and its final resting place. In the same way, Hern is the foundation of the other four Fists, and they are all built upon Hern. For example, Pi needs Hern, Tzuann needs Hern, Beng needs Hern, and Pau also needs Hern. Hern is not used only to clear the way for an attack, it can also be used to attack in the same way as you would force your way in. Therefore, in the Five Fists, Hern is the root and the center of the other four Fists.

You can see that the offensive applications of the Five Fists are linked together through these relationships of production and conquest. The Five Phases Linking Sequence was created to help the beginner understand the Five Phases theory in Hsing Yi. Therefore, you should not only learn the forms of the Linking Sequence in this chapter, but also study the theory and try to really comprehend its essence.

Song of Mutual Conquest

相克歌

劈能克弼弼克橫，橫能克攢攢克炮。
炮能克劈歸易理，不外五行求真諦。

Pi is able to conquer Beng and Beng is able to defeat Hern. Hern is able to subjugate Tzuann and Tzuann is able to overmaster Pau. Pau can overcome Pi, (all of these are) belong to the theory of I (I Ching, the book of change). Looking for the real meaning is nowhere else but within the Five Phases.

The theory of mutual conquest establishes the relationships of defense in the Five Fists (Figure 5-1). Pi can be used against Beng, Beng

is able to upset Hern, Hern is able to defeat Tzuann, Tzuann can be used to defend against Pau, and finally Pau has the ability to overcome Pi.

The best way to practice the actions of this theory is to practice them repeatedly with a partner. This is the reason for the creation of the fighting set Ann Shenn Pau (Secure Body Strike), which will be discussed in Chapter 7.

5-3.Five Phases Linking Sequence

We have discussed the basic level of martial applications of the Five Phases in Chapter 4, and so we will not repeat them here, but will only discuss the movements of the Five Phases Linking Sequence.

Five Phases Linking Sequence

(Wuu Hsing Lien Hwan Chuan)

1. Stand straight and look forward (Figure 5-2).
2. Turn your body slightly to the right and move into the three body posture (Figures 5-3 to 5-5).
3. Right hand Pi (Figures 5-6 to 5-8).
4. Left hand Pi (Figures 5-9 to 5-11).
5. Right hand Beng (Figures 5-12).
6. Step your right leg back with a small step (Figure 5-13) and bring the left leg behind the right leg into a sitting crossed legs stance. When you are stepping, punch your left fist forward while pulling your right fist back to the abdomen area (Figure 5-14).
7. Turn your body to the left and take a small step forward with the right leg, punch with the right hand and pull the left hand back to the waist while the left leg follows with a step forward and stamps to bounce the Jing upward (Figure 5-15).
8. Shift your weight to your left leg, and bring your right fist down and place it over your left hand (Figure 5-16).
9. Open both hands and spread them out to make a circle in front of your body as you shift your weight forward (Figure 5-17).
10. Bring back the right arm, hit the back of the right fist into the



Figure 5-2



Figure 5-3



Figure 5-4



Figure 5-5



Figure 5-6



Figure 5-7



Figure 5-8



Figure 5-9



Figure 5-10



Figure 5-11



Figure 5-12



Figure 5-13



Figure 5-14



Figure 5-15



Figure 5-16

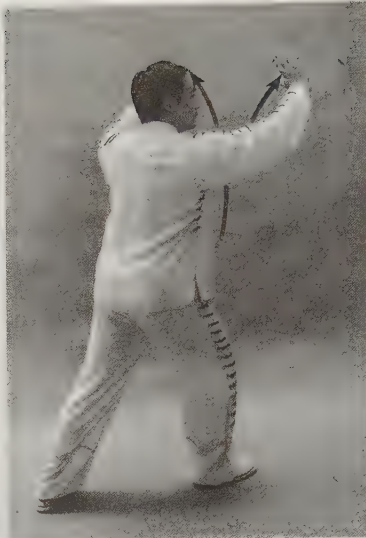


Figure 5-17



Figure 5-18

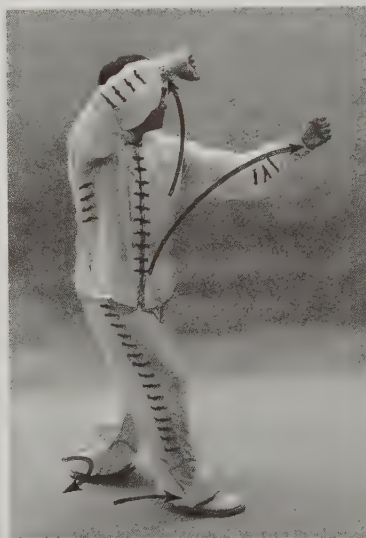


Figure 5-19

palm of the left hand and at the same time bring back the right foot and stamp (Figure 5-18).

11. Left hand Pau (Figure 5-19).
12. Bring the right leg back behind the left leg, pull the left hand back to the waist, and at the same time sweep your right forearm down past your face (Figure 5-20).
13. Sit back and place all of your weight on your right leg (Figure 5-21).
14. Then step your left leg forward for left hand Pi (Figure 5-22).
15. Step 30 degrees to the left with the left leg, the right arm does Tzuann and the left fist pulls down next to your right elbow while the right foot slides up naturally. This and the following movement step to the side of the opponent, so although the leg steps to the corner, the punch still goes in the direction of your original line of advance (Figure 5-23).
16. Step 60 degrees to the right with the right leg, the left arm does



Figure 5-20



Figure 5-21



Figure 5-22



Figure 5-23

Tzuann and the right fist pulls down next to the left elbow while the left foot naturally slides up (Figure 5-24).

17. Step 45 degrees to the right of your line of advance with your right leg and reach out with both open hands, then place the left foot next to the right foot while pulling both hands to the waist (Figure 5-25).
18. Do Right Hand Pau to your left (Figure 5-26).
19. Step in the same direction with the left leg and reach out with both open hands, then place the right foot next to the left foot while pulling both hands to the waist (Figure 5-27).
20. Do Left Hand Pau to your right (Figure 5-28).
21. The right arm does Tzuann and at the same time the right leg kicks (Figure 5-29).
22. Put the right leg down into a sitting on crossed legs stance while the arms do Left Hand Pi (Figure 5-30).
23. Step forward with your left leg for Right Hand Hern (Figure 5-31).



Figure 5-24



Figure 5-25

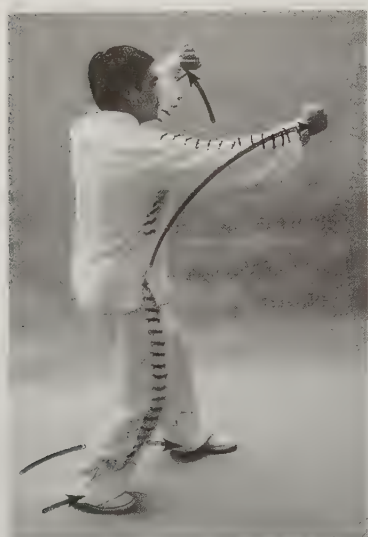


Figure 5-26



Figure 5-27



Figure 5-28



Figure 5-29



Figure 5-30



Figure 5-31



Figure 5-32



Figure 5-33

24. Step forward with your right leg for Left Hand Hern (Figure 5-32).
25. Open both hands and start circling them down and to your left. Pivot your right foot to the right as the arms circle up and in front of you. Step forward with your left foot as the left hand stretches out in front of you and the right hand comes in to your waist (Figure 5-33). Then do Right Hand Beng and follow with the right foot (Figure 5-34).
26. Pivot your left foot, shift your weight to it, and turn your whole body clockwise while the right hand is brought back to the waist (Figure 5-35).
27. The right arm does Tzuann and the right leg kicks (Figure 5-36).
28. Place the right foot down in front and turn the body to get into a sitting on crossed legs stance while the arms do Left Hand Pi (Figure 5-37).



Figure 5-34



Figure 5-35



Figure 5-36



Figure 5-37

You may now repeat the sequence by stepping forward with your left leg and doing Right Hand Beng, and then continuing from Figure 5-12. You may repeat the sequence as many times as you wish. When you have reached Figure 5-37 and decide to stop, step your right leg back past your left leg and then bring your left leg back next to it, and at the same time bring your hands down to your sides (Figure 5-38).



Figure 5-38

Chapter 6

Hsing Yi Chuan

6-1. Introduction

Once you have mastered the Five Phases Linking Sequence you will want to enter deeper into the field of Hsing Yi training. Usually the sequence of Twelve Shapes (Shyr Er Hsing) is then practiced. This sequence imitates the movements and fighting mentalities of twelve animals. Quite frequently the five fists are mixed with the twelve animals to form many different sequences.

Since the Twelve Shapes sequence is available in many Hsing Yi books, we would like to introduce instead a combination of the five fists and the twelve animal shapes which was constructed by Master Liang's teacher Master Jeng Hwai-Shyan, and which is simply called Hsing Yi Chuan. The purpose of this sequence is twofold. First it introduces the twelve animal forms, and second it offers a guideline to combining the five fists and the twelve forms. Practicing this sequence will open your mind to comprehend the deeper meaning of Hsing Yi Chuan. Through this effort you may someday be able to understand deeply enough to construct correct Hsing Yi sequences of your own.

In this chapter we will discuss not only the forms of the sequence, but also introduce some of the applications. As you may already suspect, it would be impossible to introduce all of the possible applications in a single book. Therefore, the applications introduced in this chapter will stay only on the surface level. The main purpose of this is to help you understand the basic applications of each form. Once you comprehend this sequence, continued practice will help you to discover the keys to other, deeper levels of applications.

In order to be clear on the directions you should be facing while doing the movements, the direction you are facing as you begin the sequence will be considered north. Therefore, the direction to your left is west, the right is east, etc. In the pictures showing the applications, you are the person in the white uniform.



Figure 6-1



Figure 6-2



Figure 6-3



Figure 6-4

6-2. Hsing Yi Chuan

Hsing Yi Chuan

Beginning (Chii Shih): 起式

1. Stand straight with a calm mind (Figure 6-1).
2. Turn your body slightly to the right and circle both hands upward (Figure 6-2).
3. Continue the motion and bring both hands down to the front of the abdomen, closing them palms down into fists as they sink (Figure 6-3).

Three Body Posture (San Ti Shih): 三體式

4. While keeping your feet in place, turn your body to your left, and drill your right fist up to face level. The right palm faces up, and your left fist is palm down under your right elbow (Figure 6-4).



Figure 6-5



Figure 6-6



Figure 6-7



Figure 6-8

5. Step your left leg forward and form the three body posture (Figure 6-5).

Beng Chuan: 弼拳

6. Turn your body slightly to your right and back to the front as you circle your right hand clockwise in front of your abdomen and make a fist, palm facing in. Then step forward with your left leg and do Right Hand Beng to the west as your right leg follows (Figure 6-6).

Step Back for Hern Chuan (Tuey Bu Hern Chuan): 退步横拳

7. Move the left leg back into sitting crossed legs stance and do a Left Hand Hern (Figure 6-7).

Step Forward for Beng Chuan (Shang Bu Beng Chuan): 上步弼拳

8. Turn your body forward and readjust your front leg, and then step your right leg forward with Right Hand Beng to the west. While you are punching, the left leg follows and stamps to bounce the Jing upward to support the strike, and the left hand moves to the waist (Figure 6-8).

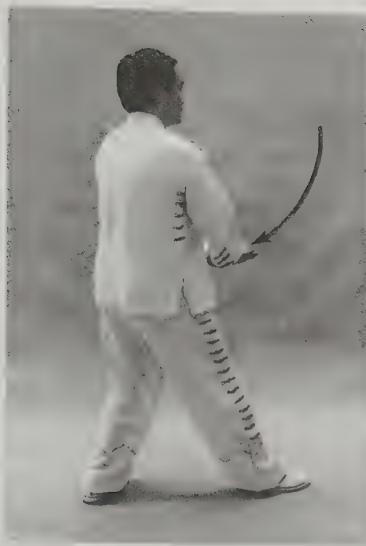


Figure 6-9



Figure 6-10



Figure 6-11



Figure 6-12

White Crane Spreads Its Wings (Bair Heh Liang Chyh): 白鶴亮翅

9. Shift your weight to your left leg, move your right hand down over your left hand, both palms open and facing down (Figure 6-9).
10. Both hands rise together to face level, then open outward as you shift your weight forward (Figure 6-10).

Embrace the Moon on the Chest (Hwai Jong Baw Yeuh): 懷中抱月

11. Shift your weight back, bring both hands back to the abdomen, and strike the back of the right fist into the left palm as you stamp your right foot down just forward of your left foot (Figure 6-11).

Step Forward for Pau Chuan (Jinn Bu Pau Chuan): 進步炮拳

12. Step 45 degrees to the right and do Left Hand Pau to the west (Figure 6-12).

Step Back for Tzuann Chuan (Tuey Bu Tzuann Chuan): 退步攏拳

13. Move your right foot back behind your left foot, pull the left fist to your abdomen, while circling your right forearm (elbow leading,



Figure 6-13



Figure 6-14



Figure 6-15



Figure 6-16

palm of fist facing you) inward and then downward to block in front of your chest (Figure 6-13).

14. Pull your right fist to your abdomen as your left hand blocks down with an open palm. As you do this, your weight shifts back a little more and only the toe of the left foot is touching the ground (Figure 6-14).
15. The left hand continues to sink while the right drills upward and forward (Figure 6-15).

Step Forward for Pi Chuan (Jinn Bu Pi Chuan): 進步劈拳

16. Step the left leg forward with the right leg following and at the same time execute Left Hand Pi Chuan to the west (Figure 6-16).

Chicken Shape with Four Grabbings (Ji Hsing Shyr Baa): 鷄形四把

17. Step your left leg forward with the right leg following with a large step to just behind and to the side of the left leg. Only the toes of the right foot touch the ground, and there is no weight on it. While you are stepping, move your left hand down to your abdomen and



Figure 6-17

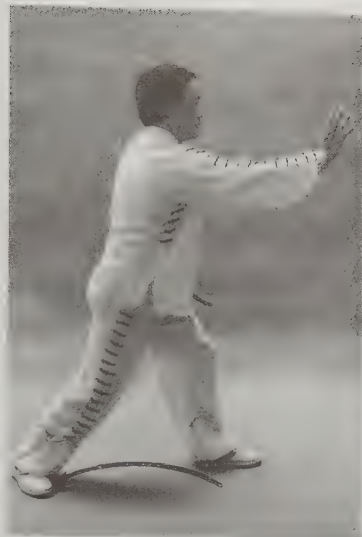


Figure 6-18



Figure 6-19



Figure 6-20

at the same time move your right hand underneath the left hand and push forward with the palm (Figure 6-17).

18. Step the right leg back (Figure 6-18).

19. Move the left foot back close to the right foot, touch the ground with the toes but keep all the weight on the right foot. While you are stepping, lower your right hand down to the abdomen and at the same time move your left hand underneath your right hand and push the palm forward (Figure 6-19).

20. Keeping your hands where they are in relation to your body, step your left leg 45 degrees to the left (southwest) (Figure 6-20).

21. Step your right leg up to the left leg with only the toes touching the ground and no weight on it. Lower your left hand down to the abdomen, and move your right hand underneath the left hand and push forward with the palm to the west (Figure 6-21).



Figure 6-21



Figure 6-22



Figure 6-23



Figure 6-24

22. Step your right foot 90 degrees to the right (northwest) (Figure 6-22).
23. Step your left leg to join the right leg with the toes touching the ground and no weight on it. While you are stepping, lower your right hand down to your abdomen and at the same time move your left hand underneath your right hand and push your palm forward to the west (Figure 6-23).

Application: You are the one wearing the white uniform and facing your opponent with your left hand forward (Figure 6-24). When your opponent punches with his right fist, cover it downward with your left hand (Figure 6-25) and step your left leg forward while the right leg follows. While you are stepping, use your right hand to attack the opponent's face with a claw or grab (Figure 6-26).

Timing: The initial forward and back motions (Figures 6-17 to 6-19) are done slowly and deliberately, while the subsequent two moves to the corners are done quickly as one move.

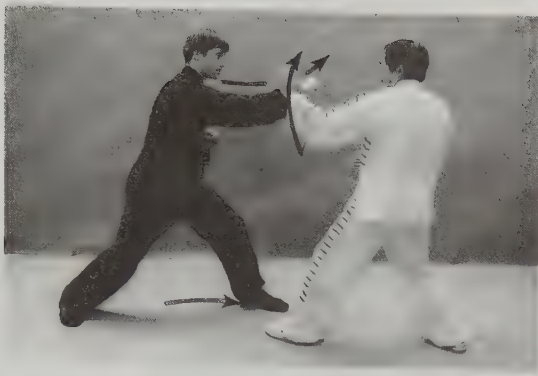


Figure 6-25



Figure 6-26



Figure 6-27



Figure 6-28

Golden Rooster Steps Forward (Gin Ji Shang Bu): 金鷄上步

24. Keeping your hands in front of your body, turn your body so that you are facing west, then step your left leg to the west (Figure 6-27).
25. Again do not move your hands, step forward with your right leg (Figure 6-28).

Golden Rooster Stands on One Leg (Gin Ji Du Li Shih): 金鷄獨立式

26. Bring the left leg forward to touch the right leg half way up the calf (Figure 6-29).

Timing: After turning your body in #24 above, the two steps and #26 are done quickly. Pause for an instant with your leg up.

Golden Rooster Eats the Rice (Gin Ji Shyr Mii): 金鷄食米

27. Step your left leg forward (Figure 6-30).
28. Turn your body slightly to the right and back to the front as your right hand makes a circular motion and closes into a fist, palm facing in. Bring your right foot up to the side of the left foot and stamp as you punch forward with Jing, using the second knuckle of your middle finger. The left hand moves to the abdomen (Figure 6-31).



Figure 6-29



Figure 6-30

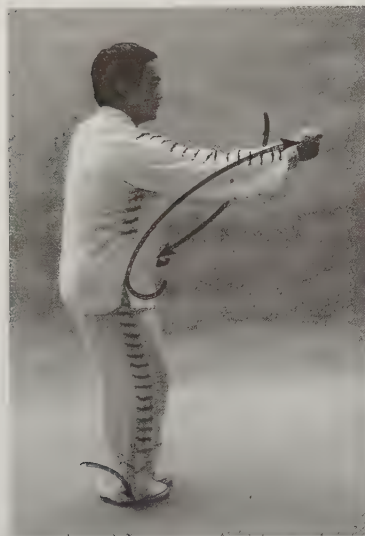


Figure 6-31



Figure 6-32

Golden Rooster Shakes its Scales (i.e., feathers)(Gin Ji Doou Lin): 金雞抖鱗

29. Open your right hand and make a clockwise-circling grabbing motion as if you were neutralizing and grabbing the opponent's punch, and at the same time raise your left hand to below the right elbow (Figure 6-32).
30. Take a big step to the east with your right foot. As you shift your weight to it, pull your right elbow back to the east with the hand remaining at elbow height, and strike out to the west with your left palm (Figure 6-33).

Application: When your opponent punches with his right hand, intercept it and grab his right wrist (Figure 6-34). Then squat down and lock his left knee with your left hand (Figure 6-35). Finally, pull your right hand to your right and press your left hand to your left to make the opponent lose his balance and fall (Figure 6-36).



Figure 6-33



Figure 6-34



Figure 6-35



Figure 6-36

Golden Rooster on the Perch (Gin Ji Shang Jiah): 金鷄上架

31. Shift your weight to the left leg and pull your right leg back with toes touching the ground and facing the east. While you are doing this, swing your right hand down in front of you, back, and up. Then step the right leg forward again to the east as the right hand continues to circle forward and down (Figure 6-37).
32. Pivot your right foot on the heel, step your left leg forward as the left arm circles up, forward, and down, and the right arm circles down and to the rear (Figure 6-38).
33. Without interrupting the flow, pivot your left foot on the heel and step your right leg forward to the side and slightly in front of the left leg, with only the toes touching the ground. At the same time, the right arm continues to circle over and down in front of the body, stopping in front of the groin, while the left hand moves to the front of the chest. Your body is facing north while your head is facing east, and all of your weight is on your left leg (Figure 6-39).

Application: When your opponent attacks with his right punch, swing your right arm from your left to your right to block the punch (Figure 6-40). If he steps back and throws a left hand punch, step forward with your left foot and, as you turn your body with the step, swing your left arm to block his attack (Figure 6-41). Seal his left arm downward with



Figure 6-37



Figure 6-38



Figure 6-39

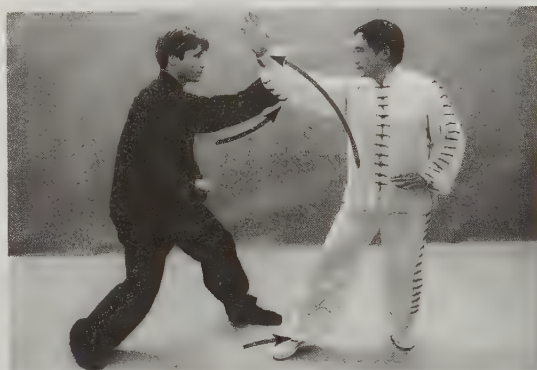


Figure 6-40

your left hand as you step forward with your right leg and strike downward with your right hand (Figure 6-42).

Golden Rooster Crows at Dawn (Gin Ji Baw Sheau): 金雞報曉

34. Step the right leg forward to the east and strike forward with the index finger edge of your right hand and pull your left hand down to your abdomen (Figure 6-43).

Application: Continuing from the last application, drop your right hand down and strike forward to the opponent's groin (Figure 6-44).

Tiger Shape Steps Forward Posture (Hwu Hsing Jinn Bu Shih): 虎形進步式

35. Step the left foot to the northeast, bring your right leg in, and circle the hands together clockwise to the front of your face. You are now facing southeast (Figure 6-45).



Figure 6-41



Figure 6-42



Figure 6-43



Figure 6-44

36. Pull your right leg back toward the left leg and touch the toes to the ground. While doing this your hands continue to circle down to your Dan Tien. This reminds you to use the Chi from your Dan Tien (Figure 6-46).
37. Step the right leg forward to the southeast and at the same time push both hands forward. Your hands reach their position just as your foot strikes the ground (Figure 6-47).

Application: When your opponent attacks with his right hand (Figure 6-48), intercept it and guide it to your right with both hands (Figure 6-49), then step in and strike him with one or both hands in the side (Figure 6-50). Remember that your stepping is determined by the circumstances, and is not limited to what is practiced in the sequence.

Tiger Shape Changes the Posture (Hwu Hsing Huann Shih): 虎形换式

38. Step the right leg forward a small step to the east, and move your left leg east and touch the toes to the floor with the toes pointing northeast. At the same time turn your body to your left to face the northeast. Your hands rise and sink slightly so that as you turn they move in an arc (Figure 6-51).
39. Draw your left foot in and touch the toes next to your right foot and simultaneously continue the motion of your hands down to your Dan Tien (Figure 6-52).



Figure 6-45



Figure 6-46



Figure 6-47



Figure 6-48

40. Step your left leg forward to the northeast and at the same time push both hands forward (Figure 6-53).

Turn the Body for Horse Shape (Hwei Shenn Ma Hsing): 回身馬形

- 41 Shift your weight to your right foot and move your left foot to the southeast. Your hands start to move to your right (Figure 6-54).
42. Shift your weight to your left foot as you continue rotating your body to the right. Move your right foot in next to your left foot. While you are rotating your body and repositioning your legs, both hands circle in and down. The hands have closed into fists, and are palms down in front of your chest (Figure 6-55).
43. Step your right leg to the northwest and strike out with fists and forearms (Figure 6-56).

Application: When your opponent attacks with a left sidekick, block it with both hands (Figure 6-57). Immediately step in with your right leg



Figure 6-49



Figure 6-50



Figure 6-51



Figure 6-52



Figure 6-53



Figure 6-54



Figure 6-55



Figure 6-56



Figure 6-57



Figure 6-58

(the left leg follows) and strike or push the opponent's chest with both forearms (Figure 6-58).

Horse Shape Changes the Posture (Ma Hsing Huann Shih): 馬形換式

44. Take a small step forward with your right leg, and start to turn your body to the left. The hands open and start to circle to the left (Figure 6-59).
45. Continue your turning, bring your left foot in next to the right foot with the toes touching the ground. While you are repositioning your body and feet, both hands close into fists in front of your body (Figure 6-60).
46. Step your left foot to the southwest and strike out with fists and arms (Figure 6-61).

Beginning Posture of Bear Shape (Shyong Hsing Chii Shih): 熊形起式

47. Move your right fist down to your abdomen (Figure 6-62).
48. Step forward with the left leg and at the same time move your left hand down to your abdomen and move your right fist over the left hand and drill upward (Figure 6-63).

Application: When your opponent attacks you with his right punch, simply deflect the punch downward with your left hand while you punch to his chin with your right fist (Figure 6-64).



Figure 6-59



Figure 6-60



Figure 6-61



Figure 6-62

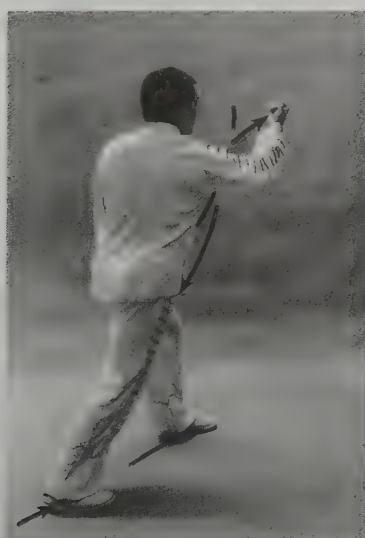


Figure 6-63



Figure 6-64



Figure 6-65



Figure 6-66



Figure 6-67

Eagle Shape Swoops Down (Ing Hsing Luoh Shih): 鷹形落式

49. Raise your right foot to half way up the left calf. At the same time, open your left hand and raise it inside the right arm until it reaches face height (Figure 6-65).
50. Open your right hand and turn the palm outward in a grabbing motion. Step your right leg to the northwest and pull your right hand down to your waist as your left hand presses down to knee level (Left Hand Pi). Your left hand is roughly an equal distance from both feet (Figure 6-66).

Application: When your opponent punches you with his right fist, use your right hand to intercept it and grab his right wrist. Pull his right hand to your right and at the same time use your left hand to lock his right shoulder and place your left leg in front of his right leg. Finally, step to your right with your right leg, and at the same time press your left hand down while pulling his right wrist to your right rear (Figure 6-67).

Beginning Posture of Bear Shape (Shyong Hsing Chii Shih): 熊形起式

51. Step your right leg a small step forward as your left hand closes into a fist and starts to move upward (Figure 6-68).
52. Your left hand continues to drill upward (Figure 6-69).



Figure 6-68



Figure 6-69



Figure 6-70



Figure 6-71

Eagle Shape Swoops Down (Ing Hsing Luoh Shih): 鷹形落式

53. Raise your left foot to half way up the right calf. At the same time, open your right hand and raise it inside the left arm until it reaches face height (Figure 6-70).
54. Open your left hand and turn the palm outward in a grabbing motion. Step your left leg to the southwest and pull your left hand down to your waist as your right hand presses down to knee level (Right Hand Pi). Your right hand is roughly an equal distance from both feet (Figure 6-71).

Wildcat Climbs the Tree Backward (Li Mhau Dao Shang Shuh): 狸猫倒上樹

55. Shift your weight to your right foot and step to the north with your left foot. As your body turns to face the east, your right foot pivots and starts to pull back while your hands rise and sweep across the front of your body (Figure 6-72).



Figure 6-72



Figure 6-73



Figure 6-74

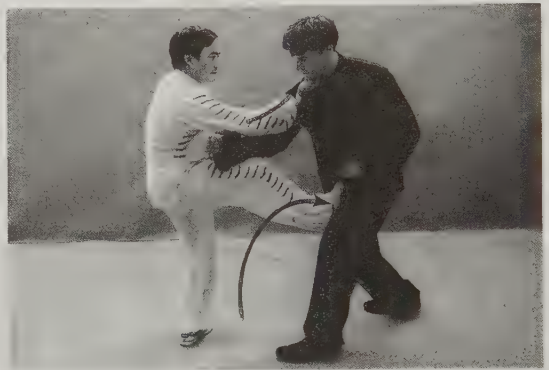


Figure 6-75

56. Bring your left hand down while your right hand closes into a fist and circles in and then drills out (Right Hand Tzuann). At the same time, raise your right foot and kick forward with a drilling motion (Figure 6-73).
57. Step your right leg down into the sitting on crossed legs stance, and at the same time pull your right hand back and do left hand Pi (Figure 6-74).

Application: When your opponent attacks with his right fist, push his attack to your right with your left hand and at the same time punch him with your right fist and drill your right leg forward to kick his groin or knee (Figure 6-75). You can then attack his chest with your left hand Pi.

Right Beng Chuan (Yow Beng Chuan): 右弼拳

58. Your left leg steps forward and your right leg follows while your



Figure 6-76



Figure 6-77



Figure 6-78



Figure 6-79

pull your left fist back to your abdomen and punch with your right fist (Figure 6-76).

Step Back for Hern Chuan (Tuey Bu Hern Chuan): 退步橫拳

59. Step your right leg back a small step (Figure 6-77).

60. Step your left leg back to form the sitting with crossed legs stance and at the same time pull your right fist back to your abdomen and strike with Left Hand Hern (Figure 6-78).

Black Tiger Exits From Cave (Hei Hwu Chu Dong): 黑虎出洞

61. Turn your body to the left, step your right leg forward and follow with the left leg, and at the same time punch forward to the east with a right hand Beng while your left hand pulls back to your waist (Figure 6-79).

White Crane Spreads Its Wings (Bair Heh Liang Chyh): 白鶴亮翅

62. Shift your weight back slightly to your left leg, and circle both



Figure 6-80



Figure 6-81



Figure 6-82



Figure 6-83

hands down so that they cross at your waist with the right hand on the outside (Figure 6-80).

63. Shift your weight forward as the arms continue to circle up and out (Figure 6-81).
64. Shift your weight back. Continue to circle your left hand back to your waist as you pull your right hand in above your left hand. The back of the right fist hits the left palm as your right foot pulls in next to the left foot and stamps (Figure 6-82).

Step Forward for Pau Chuan (Jinn Bu Pau Chuan): 進步炮拳

65. Step your right leg forward while the arms do Left Hand Pau. When you punch, stamp the left foot to bounce the Jing upward to the punching fist (Figure 6-83).

Wild Cat Climbs the Tree (Li Mhau Shang Shuh): 狸猫上樹

66. Shift all your weight to your left foot. Bring the right foot back and

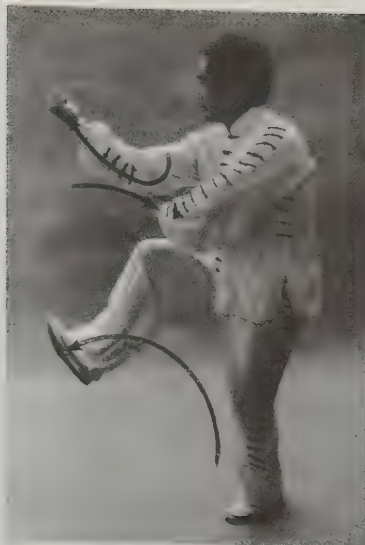


Figure 6-84



Figure 6-85



Figure 6-86



Figure 6-87

kick forward while dropping the left hand and drilling the right hand out in Tzuann (Figure 6-84).

Golden Rooster Stands by One Leg (Gin Ji Du Li Shih): 金雞獨立式

67. While pulling back your kicking leg, also pull your right hand back and extend your left hand (Figure 6-85).
68. Drop your right foot to the ground and at the same time lift your left leg. As your right foot hits the floor your Left Hand Pi reaches its position (Figure 6-86).

Gathering the Feet and Emitting the Palms (Bing Bu Chu Chang): 并步出掌

69. Step your left leg forward and follow with the right. At the same time raise your left hand and then your right hand over your head so that the back of the right hand hits the left palm (Figure 6-87).

Application: When your opponent attacks with his right hand, simply block upward with your left hand while stepping forward with your left



Figure 6-88



Figure 6-89



Figure 6-90



Figure 6-91

leg and striking his groin with your right hand (Figure 6-88).

Step Back to Rein in the Horse (Tuey Bu Leh Ma Shih): 退步勒馬式

70. Step back with your right leg as your hands change into fists with the palms facing upward and start to draw in (Figure 6-89).

71. Pull your left leg back parallel to the right and bring both fists palm up to the front of your abdomen (Figure 6-90).

Application: Continuing from the last form, you can grab the opponent's hair and pull down while stepping back (Figure 6-91).

Tiger Shape Steps Forward (Hwu Hsing Jinn Bu): 虎形進步

72. Step your right leg forward and push forward with both palms (Figure 6-92).

Application: Continuing from the last application, if your opponent resists and pulls his head backward, simply let go of his hair, follow his backward motion, step forward and push or strike his chest with both hands (Figure 6-93).



Figure 6-92



Figure 6-93



Figure 6-94



Figure 6-95

Timing: #70 is done slowly and deliberately, #71 is done quickly and firmly to draw Chi into your Dan Tien, and #72 is done quickly and with force.

Step Forward Pau Chuan (Jinn Bu Pau Chuan): 進步炮拳

73. Take a small step forward with your right leg, then draw your left foot forward to the side of the right foot, with the toes touching the ground, and at the same time bring your hands in to your waist. Then step your left leg to your left front and let your right leg follow and do Right Hand Pau to the northeast (Figure 6-94).

Dragon and Tiger Mutually Intersect (Long Hwu Shiang Jiau):

龍虎相交

74. Step your right leg to the east and swing your right arm in a circular block to your right as your left arm circles down to your waist (Figure 6-95).



Figure 6-96



Figure 6-97



Figure 6-98



Figure 6-99

75. Step your left leg forward and swing your left arm past your face in a counterclockwise, circular block, and at the same time let your right arm continue downward until the fist is at the waist (Figure 6-96).
76. As your weight settles into your left leg, the motion of the arms continues smoothly into Right Hand Beng. The left fist moves to the waist (Figure 6-97).
77. Kick the right leg out and at the same time punch forward with the left hand and draw the right hand to the waist (Figure 6-98).
78. Drop the right leg to the ground and at the same time pull the left fist to the abdomen and punch forward to the east with the right hand (Figure 6-99).

White Crane Spreads Its Wings (Bair Heh Liang Chyh): 白鶴亮翅

79. As you shift your weight to the rear foot, move both hands to the waist, right hand on the outside (Figure 6-100).



Figure 6-100



Figure 6-101



Figure 6-102

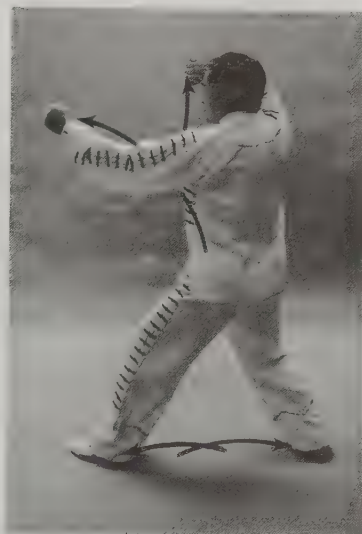


Figure 6-103

80. Shift your weight to the front foot as you spread both hands up and to the sides (Figure 6-101).

Embrace the Moon in the Chest (Hwai Jong Baw Yeuh): 懷中抱月

81. Shift your weight back. Continue to circle your left hand back to your waist as you pull your right hand in above your left hand. The back of the right fist hits the left palm as your right foot pulls in next to the left foot and stamps (Figure 6-102).

Sparrowhawk Enters the Woods (Yaw Tzyy Ruh Lin): 鷓鴣子入林

82. This movement is also called "Jump and Exchange Legs for Pau Chuan." Jump up and twist your body to the right, switching your legs simultaneously so that left leg is in front while the right leg is in back. As you are doing this, block up with the right arm and punch out with the left arm for Pau (Figure 6-103).

Sparrowhawk Flies into the Sky (Yaw Tzyy Tzuann Tian): 鷓鴣子鑽天

83. Step forward with the right leg. Your right hand moves down to



Figure 6-104



Figure 6-105



Figure 6-106

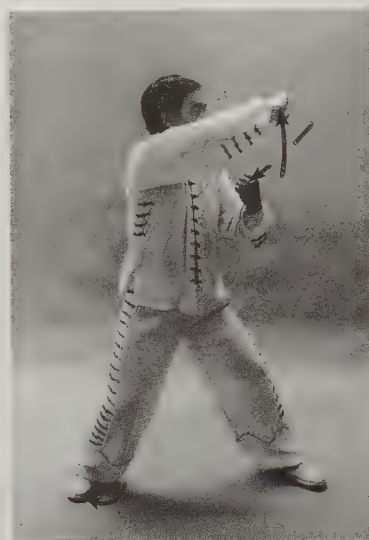


Figure 6-107

your waist and strikes forward with the middle knuckle of the index finger for Right Hand Tzuann. The left fist drops slightly to below the right elbow, palm facing down (Figure 6-104).

Sparrowhawk Turns Its Body (Yaw Tzyy Fan Shenn): 鷓鴣翻身

84. Turn your body 180 degrees to the rear (west) and circle your right hand over your head (Figure 6-105).
85. The right hand continues and blocks down while the left hand drills up and forward with Tzuann. The feet pivot as needed. The right hand ends up under the left elbow (Figure 6-106).

Swallow Enters the Wood (Yann Tzyy Chuan Lin): 燕子穿林

86. As you start to turn your body to the rear, raise your right arm while pulling the left arm back (Figure 6-107).
87. Continue the motion by bringing your right arm down, the knuckle of the index finger still protruding, while the left hand moves to your abdomen. The right fist is palm upward (Figure 6-108).



Figure 6-108



Figure 6-109



Figure 6-110



Figure 6-111

Application: You have punched at your opponent with your right hand and he has intercepted it and is pulling it down (Figure 6-109). Simply shift your body forward, lift up your right arm and circle it around his neck and lock it. Then drop to your right knee to take him down (Figure 6-110).

Swallow Seizes the Water (Yann Tzyy Chau Soei): 燕子抄水

88. Continue to circle the right fist to your right ear as you face back to the west (Figure 6-111).

89. Lower your body with the weight mostly on the right foot, and extend your left fist down along the length of your left leg. The knuckle of the index finger is protruding, and the palm is facing to your right. The right fist moves to the waist (Figure 6-112).

Application: When your opponent punches with his right fist, intercept it with your left forearm and right hand while stepping your left foot behind his right leg. Your right hand immediately grabs his wrist (Figure 6-113). Immediately squat down on your right leg and pull his right arm



Figure 6-112



Figure 6-113



Figure 6-114



Figure 6-115

down with you, and simultaneously place your left hand behind his left knee (Figure 6-114). Finally, stand up and push him to his rear with your body while pulling his left knee forward (Figure 6-115).

Sparrowhawk Binds Its Body (Yaw Tzyy Shuh Shenn): 鷓鴣子束身

90. Step and stamp the right foot next to the left foot while lifting the left foot up, and at the same time the right fist strikes forward palm up (Figure 6-116).

91. Keeping your body in the same location, step the left leg forward and immediately slide the right leg backward. As you are doing this, raise your right fist palm inward and punch forward with your left hand. The middle knuckles of both index fingers are protruding (Figure 6-117).

Application: When your opponent attacks with a right punch, block it downward with your left hand (Figure 6-118). Immediately step and stamp your right leg forward and use your right hand to attack his



Figure 6-116



Figure 6-117



Figure 6-118



Figure 6-119

groin (Figure 6-119). If he pulls his body back to avoid your attack and punches with his left, you can block it with your right hand and punch with your left hand.

Cat Washes Its Face (Mhau Shii Lean): 猫洗脸

92. Step your left foot to the rear while brushing across your body with your open right hand. Your left hand opens and withdraws to your abdomen. All your weight is on your left foot, with only the toes of the right foot touching the floor (Figure 6-120).

93. Your right hand continues its motion and lowers to your abdomen, while your left hand brushes across your body (Figure 6-121).

Application: These movements are simply used for defense. When your opponent punches, you sit back and brush the punches away (Figures 6-122 and 6-123). All of your weight is on your rear leg so that the front leg can kick while you are blocking.

Black Tiger Exits the Cave (Hei Hwu Chu Dong): 黑虎出洞

94. Step forward to the east with the right leg and punch out with the right fist while pulling the left fist back to the abdomen (Figure 6-124).

Application: Continuing from the last application, if you do not kick you may simply step forward and punch to his liver area (Figure 6-125).

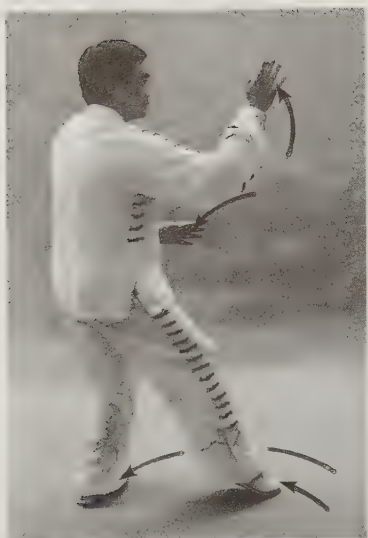


Figure 6-120



Figure 6-121



Figure 6-122



Figure 6-123

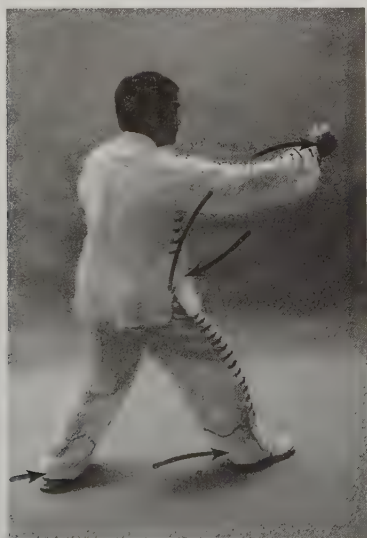


Figure 6-124



Figure 6-125

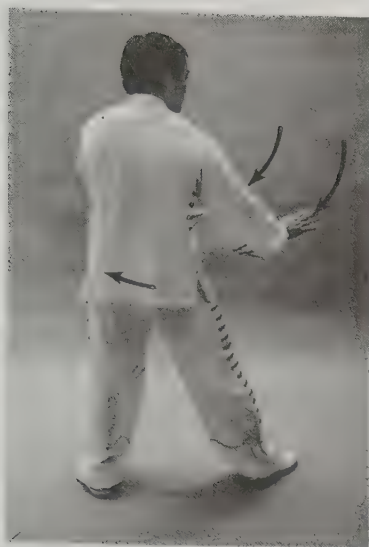


Figure 6-126



Figure 6-127



Figure 6-128



Figure 6-129

Wind Blows the Lotus Leaf (Feng Bae Her Yeh): 風擺荷葉

95. Shift your weight to your rear and bring both open hands down in a circular motion (Figure 6-126).
96. Step your right leg across the front of your body to the southeast and move into a sitting on crossed legs stance. As you do this your hands circle to your left, up, and past your face to your right, until the right hand is in front of you at eye level and your left hand is near your right armpit (Figure 6-127).

Turn the Body for Pi Chuan (Joan Shenn Pi Chuan): 轉身劈拳

97. As your weight shifts toward your right leg, the right hand circles over the head. You are now facing the east (Figure 6-128).
98. As your weight continues to shift to the right leg, the right hand blocks down in front of your face, and the left hand comes up inside it, palm facing you (Figure 6-129).



Figure 6-130



Figure 6-131



Figure 6-132



Figure 6-133

99. Finally, step the left leg forward for Left Hand Pi (Figure 6-130).

Sparrowhawk Ascends into the Sky (Yaw Tzyy Tzuann Tian):

鷓鴣子攏天

100. Step forward with your right leg and raise your left leg as you lower your left arm and drill forward and upward with Right Hand Tzuann (Figure 6-131).

Sparrowhawk Turns Its Body (Yaw Tzyy Fan Shenn): 鷓鴣子翻身

101. Turn your body 180 degrees to the west while your right arm circles over your head and starts to sink (Figure 6-132).

102. Step forward to the west with your left leg while the right hand continues to drop downward and the left fist drills upward and forward for Tzuann (Figure 6-133).

Sparrowhawk Holds the Seeds (Yaw Tzyy Shuh Tzyy): 鷓鴣子束子

103. Bring your right leg forward to the side of the left leg, with the foot



Figure 6-134



Figure 6-135



Figure 6-136

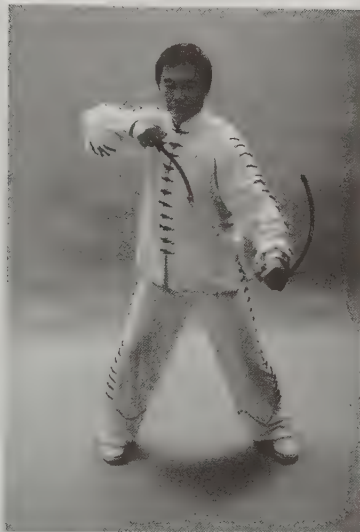


Figure 6-137

off the ground. Your right fist moves to your waist (Figure 6-134).

104. Stamp your right leg down and at the same time lift up your left leg. While you are doing this, pull your left fist to your waist and punch forward with your right fist, palm up (Figure 6-135).
105. Keeping your body in the same location, step your left leg forward while sliding your right leg to the rear. While doing this, block upward with your right fist and punch forward with your left hand (Figure 6-136).

Golden Rooster Shakes Its Wings (Gin Ji Doou Chyh): 金雞抖翅

106. Turn to the north and start swinging your arms in a circular motion. The right elbow swings to your upper rear, while the left arm swings down and forward. Turn your body and swing your arms in circles so that your elbows rise and then strike to your rear, while the other arm swings down and forward to balance the motion (Figures 6-137 to 6-139). Circle your arms slowly as you do



Figure 6-138



Figure 6-139



Figure 6-140



Figure 6-141



Figure 6-142



Figure 6-143

three strikes, and then speed up and do three strikes with Jing.
Application: If you are being held from the rear in a bearhug, immediately expand your body and arms to the sides (Figure 6-140). Shake and rotate until both his arms are loose (Figures 6-141 and 6-142). Once your opponent has lost his hold, use your elbows and the body's turning power to strike or bounce him backward (Figure 6-143).



Figure 6-144



Figure 6-145



Figure 6-146

Close Both Legs to Conclude (Bing Bu Shou Shih): 并步收式

- 107.** Step your right leg back to the rear (Figure 6-144).
- 108.** Move your left leg back next to the right leg while raising both arms in a large circular motion. Your body faces northeast (Figure 6-145).
- 109.** Both hands move up and down, and close into fists as they pass your chest and end at your abdomen. While your hands are lowering, turn your body and right toes to face the north. Stand still with your mind quiet for a few seconds (Figure 6-146).

Chapter 7

Ann Shenn Pau

7-1. Introduction

Traditionally, in order to train a student to be a proficient martial artist, certain training procedures are followed. Normally in the beginning stage a student will receive from six months to one year of the most basic training, such as fundamental stances and stepping. This builds up the strength of the legs, the root, and the basic postural requirements for further physical training. In addition, the student also learns to build up his patience, perseverance, and endurance.

Once he has completed the fundamental training both physically and mentally, he will then start to learn sequences or routines. These contain the essence of the art, and they are the means by which the art is preserved through the generations. Sequences and routines enable the student to master the techniques, and to become familiar with the fighting strategy and movements of the style. They also let the student train speed and the Jings, and develop a sense of enemy.

When a student has reached a high level of understanding through the training of sequences, he will then start to learn how to apply the techniques in a fight. Before the actual sparring training, however, he will usually learn prearranged fighting sets. These are designed to give the student a feel for real fighting situations. They teach him to keep a safe distance from the opponent, and how to execute timely and accurate techniques. Only after a student has practiced many fighting sets will he have built up the natural reactions which are necessary in a fight, and only then will he become involved in sparring without pre-arranged techniques.

Ann Shenn Pau (Secure Body Strike) is a well-known Hsing Yi fighting set. It will help you to understand the strategy, principles, and theory of Hsing Yi fighting, and it will also familiarize you with how the techniques are set up. The final goal of the training is to build up correct natural reactions. In order to reach this goal, you must practice with different people. This is because everyone has a different reach, speed, habits, and stride. If you are able to practice with different

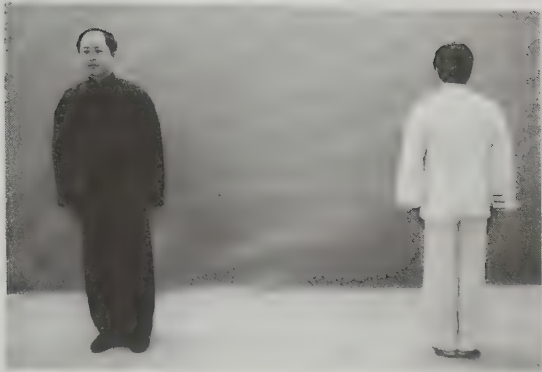


Figure 7-1



Figure 7-2



Figure 7-3



Figure 7-4

people until the forms are smooth and your reactions are natural, you will have surely built a firm foundation for sparring.

Remember that Ann Shenn Pau offers only typical examples of Hsing Yi Chuan applications. You should not be restricted by its forms and applications. It teaches only the essence of the art. Once you understand the essence of this fighting set, you will be able to open your own door and find your own particular field of study and practice. Only then will you eventually be able to become a real master.

7.2. Ann Shenn Pau

1. Black and White stand facing opposite directions about three steps apart. Their feet form slightly slanted V's (Figure 7-1).
2. Both Black and White raise their hands slowly from the sides with palms facing upward (Figure 7-2).
3. The hands continue to circle up and around. As they approach chest height, they close into fists. Black and White continue to lower their hands until they reach the Lower Dan Tien, palms down, then they turn their heads and look at each other (Figure 7-3).
4. Black and White twist their bodies to face each other, and as they turn they raise their right fists to chin height, drilling the palms upward (Figure 7-4).
5. Black and White raise their left fists palm upward, and then push the open palms out along the right arm and step forward into the Three Body Posture (San Ti Shih)(Figure 7-5).
6. White steps his left leg forward and follows with the right leg, executing a Right Hand Beng to Black's solar plexus. His left hand moves back to his abdomen. When Black sees White's punch he



Figure 7-5



Figure 7-6



Figure 7-7



Figure 7-8



Figure 7-9



Figure 7-10

takes a small step backward with his right leg and raises his left leg, and at the same time uses his left hand to brush White's punch to the side. As he deflects the punch he also withdraws his right hand to his waist (Figure 7-6).

7. Black then steps down with his left leg and uses his right hand to punch (Beng) White's solar plexus (Figure 7-7).
8. White immediately pulls his right hand back to grab Black's wrist and at the same time pushes his left hand forward (Pi) to Black's shoulder (Figure 7-8).
9. Black pull his right arm back to block White's Pi and at the same time uses his left hand to strike White's face (Figure 7-9).
10. White slides his right leg back and step to his right to avoid Black's strike while at the same time circling his left hand down and then up to intercept Black's attack (Figure 7-10).



Figure 7-11



Figure 7-12



Figure 7-13



Figure 7-14



Figure 7-15



Figure 7-16

11. White continues his movement and steps in with his right leg to Black's left side. His left hand directs Black's left hand down and his right hand pushes (Pi) Black's left shoulder (Figure 7-11).
12. Black pulls his left hand back to intercept White's Pi while pulling his left leg back (Figure 7-12).
13. Black pulls Whites right wrist down with his left hand, step in with his right leg, and does Right Hand Pi to White's Face (Figure 7-13).
14. White raises both hands and twists his arms and body to the left to intercept and block Black's attack. His left palm faces out and his right palm faces towards him (Figure 7-14).
15. Black pulls his right hand back and uses Left Hand Pi to strike White's face (Figure 7-15).
16. White twists his body to the right and block Black's attack with both fists. As he does this he rotates both arms so that his left palm faces him and his right palm faces out (Figure 7-16).



Figure 7-17



Figure 7-18



Figure 7-19



Figure 7-20

17. White continues his movement and drops his right fist under his left elbow to punch Black's abdomen, while his left hand is still blocking Black's left hand (Figure 7-17).
18. Black slides his left leg back slightly and raises his right leg while directing White's punch upward with his right hand at White's wrist and his left hand at the elbow (Figure 7-18).
19. Black steps down with his right leg and does Right Hand Beng to White's solar plexus (Figure 7-19).
20. White shifts his weight back, pulls his right hand back, circles it clockwise up and grabs Black's right wrist. At the same time he raises his right leg, and uses his left hand to push Black's shoulder down (Figure 7-20).
21. White continues the movement, steps his right leg down, slides his left hand down to Black's right wrist, and strikes at Black's chest with his right palm (Figure 7-21).
22. Black steps his right leg back into the sitting on crossed legs stance, pulls his right hand back, and drills it upward to intercept White's attack (Figure 7-22).
23. White continues his attack by stepping his left leg forward and following with his right leg. While he is stepping, he raises his left hand from under his right elbow and pushes Black's right arm up and to the side, and uses his right fist to punch (Pau) Black's chest (Figure 7-23).
24. Black immediately adjusts the distance by shifting his weight to his right leg and leaving only his left toes touching the ground. While shifting his weight he also turns his body and intercepts



Figure 7-21



Figure 7-22



Figure 7-23

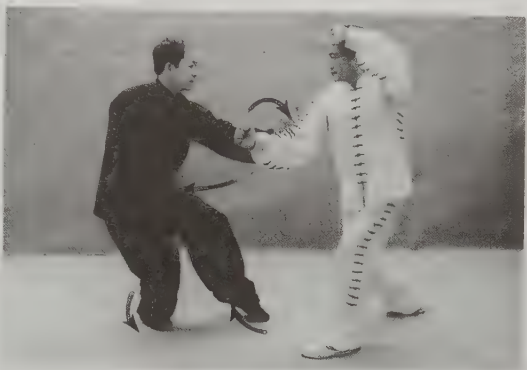


Figure 7-24



Figure 7-25



Figure 7-26

White's right hand with his left hand. His right fist pulls back to his Lower Dan Tien (Figure 7-24).

25. White drops his left hand to deflect Black's left wrist to the side, and steps forward with his right leg while circling his right hand to chop to the left side of Black's neck or face (Figure 7-25).
26. Black pulls his left hand up and intercepts White's attack (Figure 7-26).
27. White uses his left hand to push Black's block to the side (Figure 7-27).
28. While pushing Black's left hand outward, White moves his right hand under Black's arm and strikes at Black's face with his right palm. He also takes a small step forward with his right foot to get into striking range (Figure 7-28).
29. Black pulls his left hand back while pushing White's attack to the



Figure 7-27



Figure 7-28



Figure 7-29



Figure 7-30



Figure 7-31



Figure 7-32

- left with his right hand (Figure 7-29).
30. Black continues the movement and raises his left hand inside his own right hand to grab White's wrist or push it to the side (Figure 7-30).
 31. Black then steps his right leg in and adjust his left leg while using the back of his right hand to strike White's face (Figure 7-31).
 32. White steps his right leg back, pulls his right hand back and drills it up to intercept Black's attack (Figure 7-32).
 33. White continues his movement, grabs and pulls Black's right arm down as he turns to his right, and takes a small step forward as he strikes Black's face with his left hand (Figure 7-33).
 34. Black shifts his weight back to his left leg and circles his right hand to intercept White's attack (Figure 7-34).
 35. Black continues his movement by raising his right leg. While his right hand is directing White's left arm down, his left hand pushes



Figure 7-33



Figure 7-34



Figure 7-35



Figure 7-36



Figure 7-37



Figure 7-38

forward and down to White's shoulder (Figure 7-35).

36. Black continues his movement by stepping his right leg down and striking White's face with his right hand (Figure 7-36).
37. White slides his right leg back slightly and follows with the left leg to avoid Black's attack, while pulling his left arm back and drilling it up to intercept Black's attack (Figure 7-37).
38. White then steps in with his right leg, his left hand pushes Black's right arm up, and at the same time he strikes Black's groin with the forward edge of his right hand (Figure 7-38).
39. Black steps his right leg back, pulls his right hand down to grab White's right wrist, and pushes his left hand forward and downward to White's right shoulder as he steps in with his left foot to the outside of White's right foot (Figure 7-39).



Figure 7-39



Figure 7-40



Figure 7-41



Figure 7-42



Figure 7-43



Figure 7-44

40. White pulls his right hand back and directs Black's push upward, and at the same time strikes Black's face with his left hand (Figure 7-40).
41. Black raises his right hand to intercept White's attack (Figure 7-41).
42. White hooks Black's right hand to the side with his left hand and at the same time uses his right hand to strike Black's face (Figure 7-42).
43. Black immediately pulls his right hand back to intercept White's attack while bringing his left hand to his abdomen (Figure 7-43).
44. Black then strikes White's face with his left palm (Figure 7-44).
45. White shifts his weight back, pulls his right hand back and uses it to grab Black's left wrist and pull it down (Figure 7-45).
46. White continues his movement by raising his right leg and pushing his left hand forward to Black's shoulder (Figure 7-46).
47. White continues, stepping his right leg down while using his right



Figure 7-45



Figure 7-46



Figure 7-47



Figure 7-48



Figure 7-49



Figure 7-50

- hand to strike Black's face (Figure 7-47).
48. Black steps his left leg back into the sitting on crossed legs stance while drilling his right hand upward to intercept White's attack (Figure 7-48).
 49. White steps his left leg forward while lifting his left hand upward to push Black's arm up and to the side (Figure 7-49).
 50. White continues his movement by circling his left arm down and squeezing Black's right arm under his armpit while using his right palm to attack the left side of Black's face (Figure 7-50).
 51. Black turns his body to his left and shifts his weight to his left leg, while at the same time intercepting White's strike with both arms. His left palm faces out, and his right palm faces in (Figure 7-51).
 52. White pulls his right hand back and attacks the right side of



Figure 7-51



Figure 7-52



Figure 7-53



Figure 7-54



Figure 7-55



Figure 7-56

Black's face with his left palm. Black twists his body to his right and blocks White's strike with both hands (the reverse of Figure 7-51)(Figure 7-52).

53. Black continues the previous movement, and uses his right hand to punch Black's solar plexus (Figure 7-53).
54. White steps his right leg back slightly and follows with his left leg, touching the toes only to the floor, and directs Black's punch downward with his left hand (Figure 7-54).
55. White steps his left leg forward and uses his right hand to push Black's right hand down and to his left (Figure 7-55).
56. White hops forward with his left leg and kicks to Black's abdomen with his right foot. As he is doing this he attacks Black's face with his left and then right hands in a continuous, circular motion (Figure 7-56).



Figure 7-57



Figure 7-58



Figure 7-59



Figure 7-60



Figure 7-61

57. Black retreats with three steps, moving each time into the sitting on crossed legs stance, and blocks White's right hand by drilling his right hand up (Figure 7-57).
58. Right after White's right leg steps down, he immediately steps his left leg in and blocks Black's right arm up with his left hand, and gets ready to strike with Pau (Figure 7-58).
59. White continues the movement by attacking Black's solar plexus with a Right Hand Pau (Figure 7-59).
60. Black turns his body to his right and at the same time blocks White's punch downward with his left hand (Figure 7-60).
61. White drops his left hand down to cover Black's left hand, and at the same time attacks the left side of Black's face with his right palm (Figure 7-61).



Figure 7-62

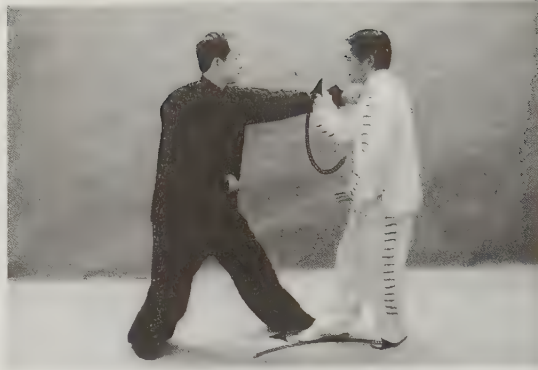


Figure 7-63



Figure 7-64



Figure 7-65



Figure 7-66

62. Black raises his left hand and stops White's strike by grabbing and pushing White's right shoulder (Figure 7-62).
63. White steps his left leg back and moves his right leg in slightly while circling his right hand up to free his shoulder from Black's grab (Figure 7-63).
64. White continues his movement by lifting his right leg up while grabbing Black's left wrist and pulling it down with his right hand and pushing forward and down to Black's left shoulder with his left hand (Figure 7-64).
65. White then steps his right leg down and at the same time strikes Black's face with his right hand (Figure 7-65).
66. Black shifts his weight back and circles his left hand up to intercept White's strike (Figure 7-66).



Figure 7-67



Figure 7-68



Figure 7-69



Figure 7-70

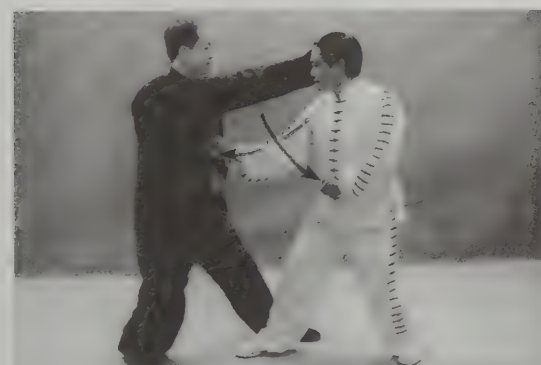


Figure 7-71



Figure 7-72

67. Black slides his left leg forward and uses his right hand to strike the left side of White's face (Figure 7-67).
68. White turns his body to the left and blocks Black's strike with both hands (Figure 7-68).
69. Black then pulls his right hand back and at the same time swings his left hand to attack the right side of White's face (Figure 7-69).
70. White turns his body to his right and blocks Black's attack with both hands (Figure 7-70).
71. Immediately after blocking, White uses his right hand to Beng Black's solar plexus while pulling his left hand back to his abdomen (Figure 7-71).
72. Black steps his right leg back slightly and follows with the left leg, and circles his right hand to cover White's punch (Figure 7-72).



Figure 7-73



Figure 7-74

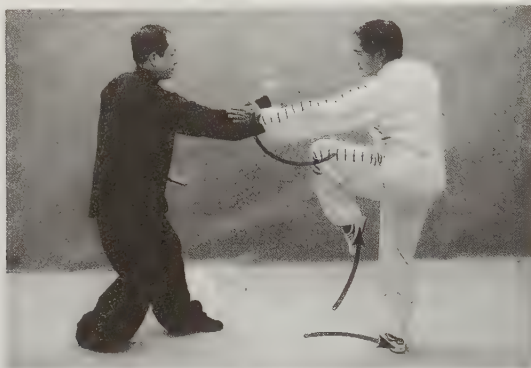


Figure 7-75

73. Black continues the movement by pushing his left palm forward and downward toward White's right shoulder (Figure 7-73).
74. Black then steps his left leg forward as his left hand slides down White's right arm, and follows with his right leg, while at the same time uses his right hand to touch White's solar plexus (Figure 7-74).
75. White steps his right leg back and lifts his left leg while using his left hand to direct Black's attack to the side (Figure 7-75).

If you wish, you can continue the sequence. White can now attack as Black did in Figure 7-6, and Black can follow with the moves that White used. You can repeat the sequence as often as you wish, switching sides each time. When you wish to stop:

Ending: To end the exchanges from Figure 7-74: Black slides his right leg back, then pulls his left leg back to it so that he ends facing the same direction as in the beginning. He then turns his palms up, raises them over his head, turns the palms down and lowers them. The hands change to fists as they pass the chest, and continue down to the Dan Tien. White steps his right leg back, and pulls his left leg back to it. He is now facing the same direction as in the beginning. He then raises and lowers his arms as Black did.

Chapter 8

Conclusion

We have tried to introduce the essence of Hsing Yi Chuan to you through translations of the documents that are available to us. Because of the profound nature of these documents, we have only been able to offer a superficial level of commentary on them. We deeply believe that if you practice conscientiously, over the years you will accumulate enough knowledge and experience to take you beyond the level of our commentary. These poems and songs retain the essence and the root of the entire Hsing Yi Chuan system. If you have taken yourself away from these theories and principles, the style you practice can no longer be called Hsing Yi Chuan.

We would like to remind you again that the sequences and the fighting set introduced in this book are only meant to introduce you to the correct concepts. There are many other sequences available from books and experienced masters. We believe that as long as you remain humble, and study and ponder carefully, you can become a real Hsing Yi master.

It is recommended that if you have read through the main text of this book, you should start to read and study Yeh Fei's Ten Important Theses. They will lead you to a deeper level of understanding during the course of your practice.

Appendix A

Yeuh Fei's Ten Important Theses

In this Appendix we would like to introduce Marshal Yeuh Fei's Ten Important Theses on Hsing Yi. These ten theses can be considered the essence or the root of the art. We can clearly see that all of the available documents and books written in the last 60 years derive almost all of their theories and principles from these theses.

Like other ancient documents which have been passed down to us, they are very difficult to translate and even harder to write commentary for. We would like to point out a few things. First, many subjects are repeated several times in different theses. Since this document has been passed down through a period of over seven hundred years, these repetitions may have occurred during the process of copying, or they may stem from revisions by past masters. Second, there are several places in the text that are not clearly expressed. These may be due to copyists' mistakes or mistakes that cropped up during the years of being passed down orally. Most of the people in ancient times could not read, so the secrets had to be passed down orally and memorized. Third, because of our limited background and knowledge, the commentary may not always explain the text adequately. Also, many sections are open to several explanations, and another experienced master may offer other ideas. Fourth, it is very difficult to find good English translations for many Chinese words, especially those which describe or explain spiritual feelings. We will try to explain these in the commentary by using examples. We hope that this will lead you to a feeling for what the words actually mean.

Yeuh Fei's theses include:

1. Thesis of Integrity (Yi Toong Luen)
2. Thesis of Yin and Yang (Yin Yang Luen)
3. Thesis of the Three Sections (San Jye Luen)
4. Thesis of the Four Extremities (Syh Shau Luen)

5. Thesis of the Five Phases (Wuu Hsing Luen)
6. Thesis of the Six Combinations (Liow Her Luen)
7. Thesis of the Seven Advancements (Chi Jinn Luen)
8. Thesis of the Body's Maneuvers (Shenn Fa Luen)
9. Thesis of Stepping (Bu Fa Luen)
10. Thesis of Fighting (Jiau Shou Luen)

1. Thesis of Integrity

(Yi Toong Luen)

岳武穆形意拳要論

一．一統論

從來散之必有其統也，分之必有其合也。以故天壤間四面八方，紛紛者各有所屬，千頭萬緒，攘攘者自有其源。蓋一本散為萬殊，而萬殊咸歸於一本，事有必然者。

From the beginning, (all that is) discrete must have its unification, the divided must be combined. Therefore, between heaven and earth, all that is disordered has its abode, all the thousand branches and the confusion of ten thousand endings, all have their origin. This is because one root divides into ten thousand branches, and ten thousand branches all belong to one root. (All of these) events are the natural (way).

It can be seen throughout the seven thousand years of Chinese history that the natural course of things is for that which is divided to finally be united, and that which is united to again be divided. However, no matter how many times things change or divide, they all originally came from one root.

This implies that although the events that happen in this world are sometimes random and confused and sometimes unified and clear, there are still only two tendencies: toward Yin and toward Yang. That which is already random (extreme Yang) must be gradually combined (toward Yin), and that which is already unified (extreme Yin) will again gradually be divided and become random. This Yin and Yang theory describes the way things naturally function in this universe. If you can really comprehend this theory, your mind will be clear and you will be able to adjust yourself to fit into this natural cycle.

且武事之論，亦甚繁矣。而要之，千變萬化，無往非勢，即無往非氣。勢雖不類，而氣歸一。

(If) this theory is applied to the martial arts, it (i.e., the dividing) is also numerous. The important point is (that) the thousands of changes and the ten thousand variations (are) nothing but postures and nothing but Chi. Although the postures cannot be classified, the Chi however is one.

Although there are thousands of techniques ("postures") and variations in the martial arts, their root remains the same. You may divide

these postures into Yin and Yang (i.e., attacking and defending, extending and withdrawing, etc.), however, there is only one root within this Yin and Yang, and it is nothing else but Chi. It is the Chi which makes and varies the Yin and Yang. Without this Chi, the Yin and Yang would lose their root. In the martial arts, all of the numerous techniques are nothing but variations of postures and how you move, and all of these come down to how you move your Chi.

夫所謂一者，從上至足底，內有臟腑筋骨，外有肌肉皮膚五官百骸，相聯而爲一貫者也。破之而不開，撞之而不散。上欲動而下自隨之。下欲動而上自領之。上下動而中節攻之，中節動而上下合之。內外相連，前後相需，所謂一貫者，其斯之謂歟。

About what "one" means, from (your) top to the bottom of the feet, internally there are viscera, bowels, tendons, and bones. Externally, there are muscles, skin, the five sensing organs, and hundreds of skeletons (i.e., bones), mutually combined and become one. When struck will not open, when hit will not decompose. (When) the top wishes to move, the bottom automatically follows. The bottom wishes to move, the top will automatically lead. (When) the top and the bottom move, the center section will attack. (When) the center section moves, the top and the bottom will coordinate. Internal and external are combined, the front and the rear mutually required. This is what is called "threading into one."

In Hsing Yi Chuan, the entire body from top to bottom, from front to rear, from inside to outside, is all combined together as one. This is achieved by connecting the Chi throughout the body ("threading into one"). Normally the Chi seems to be disconnected because the mind does not perceive it as being one. The top here means the head which includes the mind, the center section implies the hands and the waist, and the bottom section indicates the legs. When the Chis in the different parts of your body are threaded into one, then when one place moves, the entire body will follow in coordination. You can see that in the martial arts the primary root of everything is the Chi.

而要非勉強以致之，襲焉而爲之也。當時而靜，寂然湛然，居其所而穩如山岳。當時而動，如雷如塌，出乎爾而疾如閃電。且靜無不靜，表裡上下，全無參差牽挂之意。動無不動，左右前後，並無抽扯游移之形。洵乎若水之就下，沛然而莫之能禦，若火之內攻，發之而不及掩耳。不假思索，不煩擬議，誠不期然而然，莫之致而至，是豈無所自而云然乎。

This cannot be reached through force or done (simply) from imitating. When it is time to be calm, it is quiet and transparent. In this position, (you) are steady like a mountain. When it is time to move, like thunder and like (a mountain) collaps-

ing. The speed of emitting (Jing) is like lighting. In addition, when calm, nothing is not calm. The surface and the internal, the top and the bottom, all without disorder and the meaning (i.e., the way) of inhibiting each other (i.e., stagnation). When moving, nothing does not move. The left and the right, the front and the rear, all without pulling (dragging), and the shape of swiftly moving around. It is just like water flowing downward, it is so powerful that nothing is able to stop it. It is like (a cannon is) fired internally, when (it is) shot, (you are) not fast enough to cover your ears. Without considering thinking, without bothering to plan, simply reach the goal without expectation. (When) this (goal) is reached without intention, then isn't it the natural way?

All of the above accomplishments cannot be achieved through force or imitation. You need to really comprehend the meaning of the theory and experience the actual feeling of the postures, then gradually every posture and movement will become natural and automatic. At this stage, when you are calm you are steady and rooted like a mountain, and when you move your power is like a collapsing mountain and you are as fast as lighting.

When you are calm, your entire body is calm from the inside (mind) to the surface (postures). Once you start to move, there is no stagnation and no confusion. You move as fast and smoothly as water rushing down a hillside, and as powerfully as a cannonball. All of this comes from your natural reactions. You do not have time to think or to anticipate. They are done without plan or expectation.

蓋氣以日積而有益，功以久練而始成。觀聖門一貫之傳，必俟多聞強識之後，豁然之境，不廢格物致知之功，是知事無難易，功惟自盡，不可躐等，不可急遽，按步就步，循序而進，夫而後官骸肢節，自有通貫，上下表裡，不難聯絡。庶乎散者統之，分者合之，四體百骸，終歸於一氣而已矣。

Because the Chi must be accumulated daily to gain benefit, (Chi) Kung is trained for a long time (before) success. In contemplating the way one passes through the holy door, one must wait until one has listened repeatedly and gained sufficient knowledge and has reached the stage where he suddenly comprehends, and has not ignored achieving through thorough training, then he knows that these things are not (divided into) difficult and easy. The achievement can (only) be reached as an end by itself, (it) cannot be (done) through waiting and (it) cannot be speeded up. Follow the steps and catch the pace, advancing according to the (proper) order. Only then will the organs, skeletonbones, limbs, and joints connect automatically, and the top and bottom, the external and internal not have difficulty communicating. Then those randoms will be gathered and those divided will be unified. The four limbs and hundreds of skeletonbones will all belong to one Chi.

All of the training can not be done in one day. It takes years of training and accumulating experiences. Only then will you really comprehend the theory and understand the training. Finally, all of the training will become a natural part of you, and only then can all of the random and disconnected parts be threaded together by the one Chi.

2. Thesis of Yin and Yang

(Yin Yang Luen)

二．陰陽論

嘗有世之論捶者，而兼論氣者矣。夫氣主於一，可分爲二。所謂二者，即呼吸也。呼吸即陰陽也。捶不能無動靜，氣不能無呼吸。吸則爲陰，呼則爲陽。主乎靜者爲陰，主乎動者爲陽。上升爲陽，下降爲陰。陽氣上升而爲陽，陽氣下行而爲陰，陰氣下行而爲陰，陰氣上行即爲陽。此陰陽之分也。

It is seldom heard that he who discusses striking, also discussed Chi. About the Chi, it is mastered as one but can be divided into two. What are these two? They are inhaling and exhaling. The inhalation and exhalation are the Yin and Yang. The striking cannot (be done) without moving and calmness. The Chi cannot (exist) without inhaling and exhaling. Inhalation is Yin and exhalation is Yang. The one which is calm is Yin and the one which is moving is Yang. Raising up is Yang and sinking downward is Yin. When Yang Chi is rising up it becomes Yang, and when Yang Chi is being transported downward it becomes Yin. When Yin Chi is being transported downward it becomes Yin, and when Yin Chi is being transported upward it becomes Yang. This is the discrimination of Yin and Yang.

At the time when Yeuh Fei was writing these theses, few martial artists were using Chi Kung to improve their martial abilities. Chi can energize the muscles to reach their maximum potential, and it can also raise the spirit of vitality to a higher level. Through Chi you can be calm, and through Chi you can be excited. Through the behavior or action of Chi, your emotional state, thinking, and movements can be distinguished into Yin and Yang. Generally, Yin is the seed of Yang and Yang is the blossom of Yin. Yin is for storage and Yang is for manifestation. Yin is sunken and Yang is raised. Yin is steady and calm and Yang is excited and powerful. All of these manifestations of Yin and Yang are generated through inhalation and exhalation. Inhalation and exhalation are considered the strategy in Chinese Chi Kung. Proper inhalation and exhalation techniques can adjust the Yin and Yang of the body. Therefore, to be a proficient martial artist you must know these two strategies for controlling the state of your body.

何謂清濁？升而上者爲清，降而下者爲濁，清氣上升，濁氣下降，清者爲陽，濁者爲陰。而要之，陽以滋陰，渾而言之統爲氣，分而言之

為陰陽。氣不能無陰陽，即所謂人不能無動靜，鼻不能無呼吸，口不能無出入，此即對待循環不易之理也。然則氣分為二，而實在於一。有志於斯途者，慎勿以是為拘拘焉。

What is meant (by) clean and muddy? The one that rises up to the top is clean and the one descending downward is muddy. The clean Chi rises upward and the dirty Chi sinks downward. The clean one is Yang and the dirty one is Yin. The important (thing) is that Yang should be used to nourish Yin. Generally speaking, they (i.e., Yin and Yang Chi) are united as (one) Chi, if divided, they are distinguished as Yin and Yang. Chi cannot be without Yin and Yang, and it is just like man cannot be (alive) without having movement and calmness, the nose cannot be without inhalation and exhalation, and the mouth cannot be (with) no exiting and entering. This is the unchangeable theory of natural cycling. However, though Chi can be divided into two, in fact, it is one. Those who like to study this should be careful not to restrict this (theory).

In order to make your mind calm so that you can think clearly, you must sink your "muddy" Chi to the Lower Dan Tien. This refers to the Fire Chi, which can make your body too Yang and your mind overexcited, unstable, unclear, and confused. Clean Chi refers to Water Chi, which makes your body Yin and calms down emotional confusion. This makes it possible for your judgement to be accurate and neutral. This seems to indicate that Yin and Yang are two distinct things, but, in fact, Yin and Yang cannot be separated. Yin is the root and the seed of Yang, but it also needs Yang to nourish it so it can grow. Without the nourishment of Yang, Yin will not grow and gradually derive into Yang. Out of Yang is produced the seed (Yin). Also, without Yin, the Yang will have nothing to grow from.

Although Chi can be divided into Yin and Yang states, in fact, there is only one kind of Chi. Yin and Yang are the result of the manifestation of Chi in the body. If you are bound and restricted by this theory, then it is dead and not alive. The fact is, Yin and Yang are relative, not absolute. This is important for you to realize if you want to understand Yin-Yang theory and apply it properly.

3. Thesis of the Three Sections

(San Jye Luen)

三．三節論

夫氣本諸身，而身之節無定處。三節者，上，中，下也。以身言之：頭為上節，身為中節，腿為下節。以上節言之：天庭為上節，鼻為中節，海底為下節。以中節言之：胸為上節，腹為中節，丹田為下節。以下節言之：足為梢節，膝為中節，胯為根節。以肱言之：手為梢節，肘為中節，肩為根節。以手言之：指為梢節，掌為中節，掌根為根節。觀於是，而足不必論矣。

Well, Chi is the root of the entire body, and the sections of the body should not have definite places/positions. What are called the "three sections" are the top, middle, and bottom. For the body, the head is the top section, the body is the middle section, and the legs are the bottom section. If (we) talk about (only) the top section, then the crown is the top section, the nose is the middle section, and the tongue (Haedi) is the bottom section. If (we) talk about the middle section, then the chest is the top section, the abdomen is the middle section, and the Dan Tien is the bottom section. If (we) talk about the bottom section, the feet are the ending section, the knees are the middle section, and the hips are the root section. If (we) talk about the arms, the hands are the ending section, the elbows are the middle section, and the shoulders are the root section. If (we) talk about the hands, the fingers are the ending section, the palms are the middle section, and the roots of the palms (i.e., near wrists) are the root section. From this, (we) do not have to talk more about feet (i.e., give more examples).

If you look at your body from the point of view of Chi, the body should not be divided. This is because the Chi in the body is continuous and threaded together into one. However, if you look at your body from the physical perspective, then you can divide it into three sections in many different ways. This is done solely for the convenience of discussion. Other than this, however, your mind should not be restricted by these divisions. Your body should act as a unit, and should not be broken into parts.

然則自頂至足，莫不各有三節。要之，若無三節之分，即無著意之處。蓋上節不明，無依無宗，中節不明，渾身是空。下節不明，自家吃跌，顧可忽乎哉。至於氣之發動，要皆梢節動，中節隨，根節催之而已。然此猶是節節而分言之者也；若夫合言之，則上自頭頂，下至足底，四體百骸，總爲一節，夫何三節之有哉？又何三節中之各有三節云夫哉？

However, from the head to the feet, all have three sections. The important (point) is that if there is not a distinguishing into three sections, then the meaning cannot be clear. Because (if) the top section is not clear, there is no dependence and no origin. (If) the middle section is not clear, then the entire body is void. (If) the bottom section is not clear, then you will fall by yourself. How can we ignore them? As to how the Chi starts to move, there is nothing but the end section must move, the middle section follows, and the root section urges. However, all of these discussions are because (we) divide (the body) into sections and talk about them. If we talk about when they are all combined, then from the top of the head to the bottom of the feet, the four limbs and hundreds of bones, all in one section, how can they be divided into three sections? Furthermore, how can we again divide each section of these three sections into another three sections?

You can see from the previous paragraph that there are many ways to divide your body into three sections. The sole purpose for this is to make the meaning (i.e., explanation) clear. For example, if the head (top section) is not clear, then your thinking will not be clear and ideas will not be generated. Ideas are the main motivation of movement. If the chest and the waist (middle section) are not clearly connected to the head (top section) and to the legs (bottom section), then this center portion of the body will be missing, and the body will lose the physical center of its movements. Finally, if you do not have a clear understanding of the meaning (i.e., purpose and function) of the legs (bottom section), then you will lose your root and foundation, and even though you have a clear idea of what you want to do and can control your torso, your movements will not be smooth and efficient.

For each movement, the secret of starting the Chi is your Yi. When your Yi generates the idea for a movement, the Chi will be led immediately to the end section. This starts the movement of the end section. The middle section naturally follows, and the root section urges the movement. This concept is different from how Jing is manifested in Tai Chi Chuan. In Tai Chi Chuan, Jing is generated first in the root section, directed by the middle section, and finally manifested in the end section. The reason for this difference is that in Tai Chi Chuan the body is like a whip, soft and very relaxed. When the mind generates an idea, the legs first generate the power (shoulder), the power is directed by the waist (wrist), and manifested in the fingers (tip of the whip). However, in Hsing Yi Chuan, the body acts like rattan. Though flexible, it is still hard. Therefore, when the Yi is generated on the target, the tip can move first, and the power is pushed from the body and the root section.

4. Thesis of the Four Extremities

(Syh Shau Luen)

四．四梢論

試於論身論氣之外，而進論乎梢者焉。夫梢者，身之餘緒也；言身者初不及此，言氣者亦所罕論。捶以內而發外，氣由身而達梢，故氣之用不本諸身，則虛而不實，不形諸梢，則實而仍虛，梢亦烏可不講。然此特身之梢耳，而猶未及乎氣之梢也。

(Now let us) try, in addition to discussing the body and the Chi, to discuss the extremities. The extremities are the surplus ends of the body. Those who talk about the body have never mentioned these since the beginning, and those who talk about the Chi have also seldom discussed them. Striking is (generated) from the internal and emitted to the outside, and thus the Chi is (generated) from the body and reaches to the extremities. Therefore, (if) the application of Chi does not originate from the body, then (this application) is void and not solid. (If the application of Chi) does not manifest in every extremity, though solid, it is still void. How can (we) not talk about the

extremities? However, (we have mentioned) only the extremities of the physical body and have not mentioned the extremities of the Chi.

The four extremities are not the limbs, which is what one would ordinarily think. Instead they are the hair, the tongue, the nails, and the teeth. Chinese doctors frequently diagnose patients by examining the condition of these extremities. Chinese medicine and Chi Kung believe that these four extremities will be healthy only when your Chi is circulating smoothly and properly in your body. Therefore, in Hsing Yi Chuan it is believed that you should learn how to lead the Chi to them, for only then will you have proven that your Chi is abundant and circulating without stagnation. Only then are you able to manifest your Jing to the maximum. Therefore, Hsing Yi Chuan emphasizes that the Chi is originated internally and must be connected and manifested externally in these four extremities.

四梢維何？髮其一也。夫髮之所係，不列於五形，無關於四體，似不足論矣；然髮爲血之梢，血爲氣之海，縱不必本諸髮以論氣，要不能離乎血而生氣，不離乎血，即不得不兼及乎髮。髮欲冲冠，血梢足矣。其他如舌爲肉梢，而肉爲氣囊，氣不能形諸肉之梢，即無以充其氣之量，故必舌摧齒，而後肉梢足矣。

What are the four extremities? The hair is one. Because the hair does not belong to one of the Five Phases and is not related to the four limbs, it seems that (it) is not worth discussing. However, the hair is the ending of the blood and the blood is the ocean of Chi. Even though we do not use the hair to discuss Chi, (we still) cannot ignore the blood (when we discuss) the generation of Chi. (If we) cannot ignore the blood, then (we) cannot but also be concerned with the hair. (When) the hair is (strong enough) to shoot up the hat, (the Chi) in the blood ending is sufficient. Others such as the tongue is the ending of the meat (muscles) and the meat is the Chi bag (i.e., capable of storing Chi). (If) the Chi cannot be manifested in the ending of the meat, then there is not enough quantity of Chi to fill up (the muscles). Therefore, the tongue should urge (i.e., push against) the teeth, then (the Chi) in the meat ending will be enough.

The first extremity is the hair. According to Chinese medicine, the hair is closely related to the blood, which is a carrier of Chi. The blood cells need Chi in order to function. They also, it is now believed, act like batteries and store Chi, releasing it to the parts of the body that require it. In Chinese medicine, Chi and blood are frequently used together as one word (Chi Shieh).

When your blood cells are healthy and are able to store an abundance of Chi, they will carry Chi to the surface of your skin and stimulate hair growth. When your spirit is excited, this Chi will give the hair an electrical charge, and it will stand up like a cat's does when it is excited.

In the same way, the tongue is considered to have a close connection with the muscles. Muscles are like a storage bag for Chi. When you exercise the same muscle repeatedly, the Chi and blood will gather in that muscle. When you relax after finishing your exercise, the stored Chi will be released to the outside or will re-enter the Chi channels in the body. In order to make your techniques powerful and effective, you must be able to lead the Chi to the muscles efficiently in order to energize them to the maximum. Since the tongue is the ending or extremity of the muscles, if you are able to lead Chi to the tongue, surely you have already effectively led Chi to the muscles.

至於骨梢者，齒也。筋梢者，指甲也。氣生於骨，而聯於筋，不及乎齒，即未及乎筋之梢，而欲足乎爾者，要非齒欲斷筋，甲欲透骨，不能也。果能如此，則四梢足矣。四梢足而氣亦自足矣。豈復有虛而不實，實而仍虛者乎。

As to the ending of the bones, it is the teeth. The ending of the tendons is the nails. Chi is generated from the bones, which are connected to the tendons. (If the Chi) cannot reach the teeth, it means (the Chi) cannot reach the ending of the tendons (either). (If you) desire to have plenty (of Chi), then it cannot be done unless (your) teeth are able to break the tendons and the nails are able to penetrate the bones. If (you) are able to do this, (then the Chi) of the four extremities is sufficient. When (the Chi) of the four extremities is sufficient, the Chi (in your body) will be plenty automatically. In this case, how can it be still void (i.e., the Chi be deficient) and not solid (i.e., the physical body not be strong), or though solid still void?

Chi has to fill the whole body. If you try to make each ending stronger than the others, you will end up strengthening them all equally, and your whole body will be strong. In this case, how could you have abundant Chi and not have a strong body?

5. Thesis of the Five Phases

(Wuu Hsing Luen)

五·五行論

今夫捶以言勢，勢以言氣，人得五臟以成形，即由五臟而生氣，五臟實為生性之源，生氣之本，而名為心肝脾肺腎是也。心為火，而有炎上之象；肝為木，而有曲直之形；脾為土，而有敦厚之勢；肺為金，而有從革之能；腎為水，而有潤下之功；此乃五臟之義，而必準之於氣者，以其各有所配合焉。

Today when (we) talk about striking, (first we) discuss the postures. When (we) talk about the postures, (first we) discuss Chi. Man has five viscera which therefore form the shape. That is (because) from the five viscera, the Chi is born. (Therefore) the

five viscera are really the original bearers of human nature (i.e., life) and the source of growing Chi. (These five viscera are) named heart, liver, spleen, lungs, and kidneys. The heart is (classified as) Fire and has the appearance of flaming upward. The liver is (classified as) Wood and has the shape of curved and straight. The spleen is (classified as) Earth and has the feeling of solid and sincere. The lungs are (classified as) Metal and have the capability of initiating changes (in the body). The kidneys are (classified as) Water and have the talent of moistening the lower body. This is the meaning of the five viscera, and they must be coordinated accurately with the Chi so that they are able to cooperate with each other.

When we talk about striking we usually first discuss the correct postures, which most efficiently protect the body and most effectively manifest Jing. Then, when we analyse the postures for manifesting Jing, we have to begin discussing Chi. Finally, when we discuss the Chi, we must first understand where the Chi comes from. Chi comes from the conversion of Essence (Jieng). Essence includes the food and air Essence (Post-Birth Essence), and the Essence which you inherit from your parents (Original Essence or Pre-Birth Essence). Interested readers please see Dr. Yang's "The Root of Chinese Chi Kung" for a detailed discussion. Your five Yin viscera (heart, lungs, liver, kidneys, and spleen) are the organs responsible for converting the Essence into Chi and distributing it to your entire body. Therefore, it says that Chi originates from the five viscera. It is this generation and distribution of Chi which is responsible for your being alive, and also for the growth of your individual and human nature.

Chinese medicine and Chi Kung classify the viscera according to the principle of the Five Phases. According to their character, function, and mutual relationships, the viscera are classified as Fire (heart), Wood (liver), Earth (spleen), Metal (lungs), and Water (kidneys).

此所以論武事者，要不能離乎斯也。胸膈為肺經之位，而為諸臟之華蓋，故肺經動而諸臟不能靜。兩乳之中為心，而肺包護之，肺之下，胃之上，心經之位也。心為君火，動而相火無不奉合焉。而兩腎之間，左為肝，右為脾，背脊十四骨節，皆為腎，此固五臟之位。然五臟之係，皆係於背脊，通於腎髓，故為腎。至於腰，則兩腎之本位，而為先天之第一，尤為諸臟之根源。故腎水足，而金木水火土咸有生機，此乃五臟之位也。

This is why those who talk about martial affairs must not separate from them. The chest and diaphragm is the position of the lung primary Chi channel and (they) cover all other viscera. Therefore, when (the Chi in) the lung primary channel moves, all other viscera cannot be calm. The heart is between the two nipples and enwrapped and protected by the lungs. Underneath the lungs and above the stomach is the location of the heart primary Chi channel. The heart is the king of Fire,

and once it moves all other primary ministerial Fires will naturally follow. Between the two flanks, left is the liver and right is the spleen. On the fourteenth section of the spine are the kidneys. These are the positions of the five viscera. However, all these five viscera are linked with the back spine and connected with the kidneys' Essence. As to the waist, it is the home position of the two kidneys. (They) are the first (in importance) among the pre-heaven (organs) and especially are the origin and root of all other viscera. Therefore, when the kidney Water is sufficient, then Metal, Wood, Water, Fire, and Earth will have the opportunity to (create) life. These are the positions of the five viscera.

The location of the organs is given from the perspective of someone looking at a person from the front. Three of the Yin organs are especially important. The first is the lungs, which take in air Essence and convert it into Chi, which is distributed throughout the body by the blood. Therefore, once the lungs are in action, the other four viscera cannot be calm. Then, the heart is the residence of the emotional Fire. When this Fire starts (when the emotional mind is activated), all other viscera will also become fiery (excited). Finally, the most important of the viscera is the kidneys. They are the residence of the Pre-Birth Essence (Yuan Jieng, Original Essence). Original Essence is the source of Water Chi, which cools the body's Fire and therefore balances the Yin and Yang. The Yin and Yang must be balanced and interact harmoniously for you to be healthy. You can see that the kidneys' Water is ultimately the most important element in regulating the conditions of the other four organs and effecting the balance of Yin and Yang.

且五臟之存於內者，各有其定位，而具於身者，亦自有專屬，領，頂，腦，骨，背，腎是也。兩耳亦為腎，兩唇，兩腮，皆脾也。兩髮則為肺。天庭為六陽之首，而萃五臟之精華，實為頭面之主腦，不啻一身之座督矣。

In addition, the five viscera existing internally have their definite positions. Manifested (externally) on the body, they (i.e., the manifestations) also have their special positions. They are (manifested on) the neck, the top of head, the brain, the bones, the back, and the kidneys (i.e., ears). The two ears are also (related to) the kidneys, the two lips and two cheeks are (related to) the spleen. Two hairs (i.e., the hair on the two sides of the head) are the lungs. The forehead is the leader of the six Yang organs and gathers the Essence of the five viscera (i.e., five Yin organs) and actually is the main master of the head and face and is the governor of the entire body.

In addition to having definite locations inside the body, the five viscera have particular locations on the outside of the body where their condition is manifested. Most of these manifestations are shown on the head. For example, the two ears are related to the two kidneys, the lips and cheeks are linked to the spleen. The hair on the sides of the head is related to the lungs. However, the most important of all is the

forehead, especially above the eye bridge (i.e., the third eye), which is considered to be the residence of the spirit and is called the Upper Dan Tien in Chinese Chi Kung. The spirit is the center of one's being, and governs the Chi distribution in the entire body, especially the manifestation of the six Yang channels.

印堂者，陽明胃氣之衝，天庭性起，機由此達，生發之氣，由腎而達於六陽，實為天庭之樞機也。兩目皆為肝，而究之上包為脾，下包為胃，大角為心經，小角為小腸，白則為肺，黑則為肝，瞳則為腎，實為五臟之精華所聚，而不得專謂之肝也。

The Yintang, (is) the key place of the Stomach Chi of Yang Brightness. When the human nature (Hsing) starts at the Tianting, its functioning is approached from here. The Chi generated and developed (here) is able to reach the six Yangs from the kidneys and it (i.e., the Yintang) is really the main key place of the Tianting. Two eyes are both (related to) the liver. Studied in more detail, the top (of the eyes) is the spleen and the bottom is the stomach. The big corner is for the heart channel and the small corner is for the small intestines. The white (of the eyes) means the lungs and the black is the liver. The pupil is the kidneys and is actually the Essence gathering of the five viscera. (Therefore, the eyes are) not only especially related to the liver.

The Yintang is the space between the eyebrows. The Stomach Chi channel (Figure A-1) ends in this area. Tianting is the name for the forehead, which is the residence of the spirit, which governs the six Yang channels and is also the center of your human nature. If the spirit here is raised to a high level, the Water Chi generated from the kidneys can be effectively and smoothly distributed. The eyes are related to the liver. In the last few years Chinese medicine has found correspondences between parts of the eyes and all twelve internal organs (Figure A-2). This is discussed in Dr. Yang's book "Chi Kung - Health and Martial Arts."

鼻孔為肺，兩頤為腎，耳門之前為胆經，耳後之高骨，亦腎也。鼻為中央之土，萬物資生之源，實為中氣之主也。人中為血氣之會，上冲印堂，達於天庭，亦為至要之所。兩唇之下為承漿。承漿之下為地閣，上與天庭相應，亦腎經位也。

The nose is (related to) the lungs, the two cheeks are (also related to) the kidneys, the front of the ear doors are (related to) the Gall Bladder, and the high bones behind the ears are also (related to) the kidneys. The nose is the Earth Center and is the source of the birth and nourishment of the million objects. (The nose) is actually the master of the center Chi. The Renzhong is the meeting (place) of blood and Chi, (it) thrusts upward into

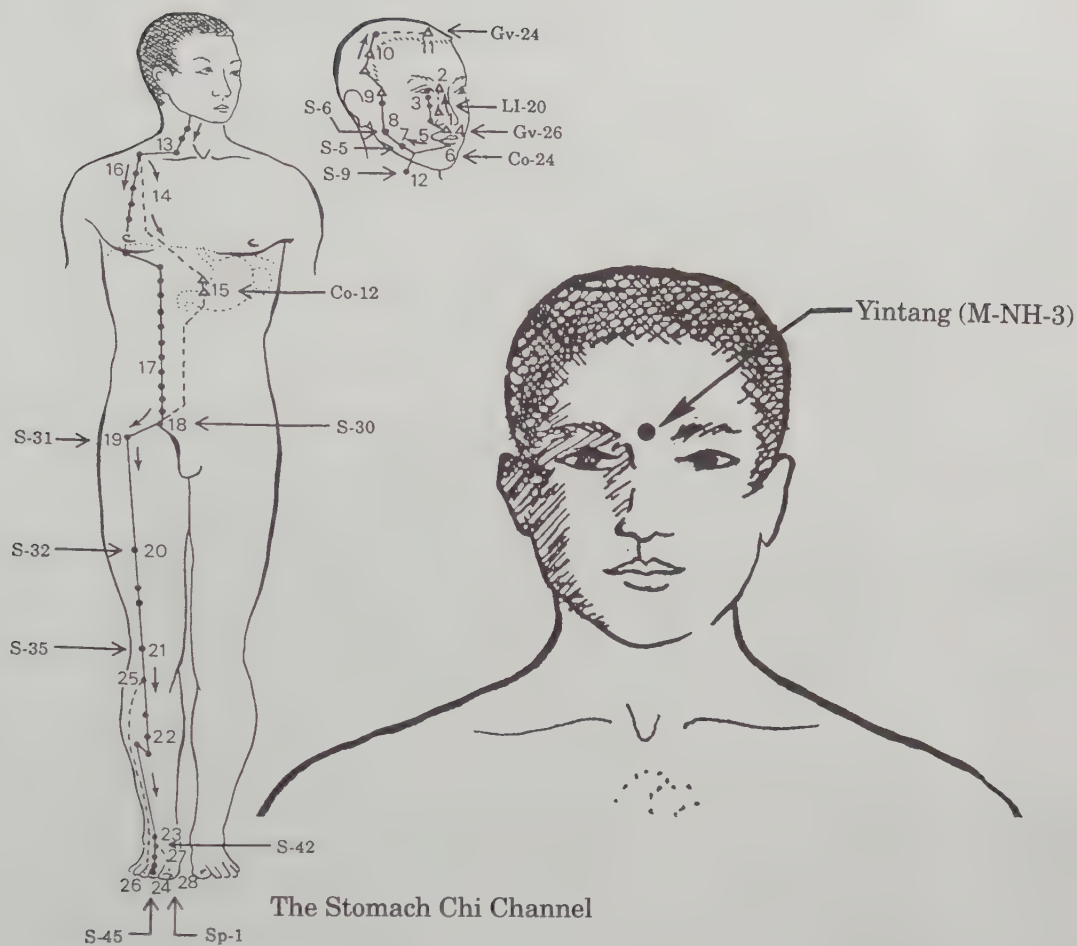


Figure A-1. Yintang cavity

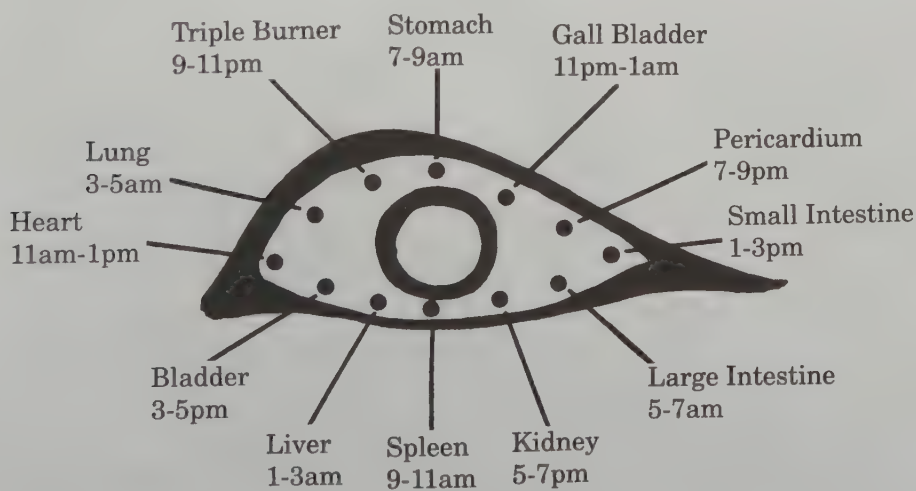


Figure A-2. Correspondence between parts of the eyes and the twelve primary channels

the Yintang and reaches to the Tianting; it is also the most important place. Under the two lips is the Chengjiang and underneath the Chengjiang is the Dihe. (They) correspond to the Tianting and also relate to the kidney channel.

Since the nose is used to take in air, which is necessary for life, it is considered to be the "Earth Center." The nose is therefore the main source for obtaining Post-Birth Chi. Renzhong is the spot under the nose which is the junction of the Stomach channel and the Governing Vessel. According to this document, Renzhong (Figure A-3) is considered the meeting place of blood and Chi. From here the Chi is thrust upward to the Yintang and the top of the forehead. Underneath the lips is Chengjiang, and under Chengjiang is Dihe. Though the above mentioned cavities belong to the Stomach channel, they still reflect the condition of the kidneys.

領，頂，頸，項者，五臟之道途，氣血之總會，前為食氣出入之道，後為腎氣升降之途，肝氣由之而左旋，脾氣由之而右旋，其係更重，而為周身之要領。兩乳為肝，兩肩為肺，兩肘為腎，四肢為脾，兩肩背膊皆為脾，而十指則為心，肝，脾，肺，腎是也。膝與脛，皆腎也。兩腳根為腎之要，湧泉為腎穴。

The head and neck are the pathway to the five viscera and the main gathering place of blood and Chi. The front is the entering and exiting path of food and air and the rear is the ascending and descending way of kidney Chi. The liver Chi is thus spinning to the left and the spleen Chi is spinning to the right. Their relations are most important and are the key points of (Chi distribution in) the entire body. (Between) the two nipples is the liver and (between) the two shoulders are the lungs, (between) the two elbows are the kidneys, (between) the two

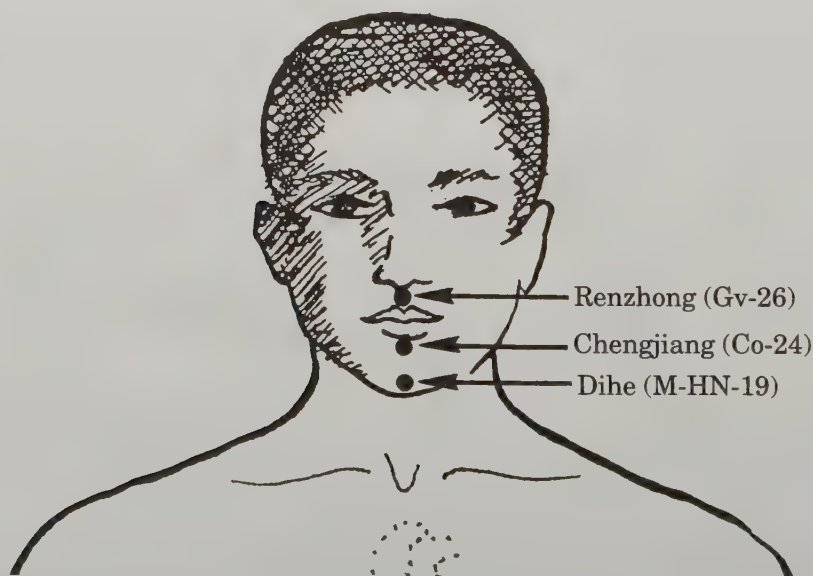


Figure A-3. Renzhong, Chengjiang, and Dige cavities

shoulders on the back is the spleen. The ten fingers are (connected to) the heart, liver, spleen, lungs, and kidneys. The knees and the calves are all (related to) the kidneys. The bottoms of the two feet are the important (places) of the kidneys and the Yongquan are the cavities of the kidneys.

According to Chinese medicine, in the front of the body is the triple-burner, which is divided into the upper burner, middle burner, and lower burner. The upper burner converts air Essence into Chi, while the other two burners handle food Essence, converting it through biochemical reaction into Chi. Therefore, the Fire Chi (which is created from air and food) is generated in the front of the body. However, there is also another Chi, classified as Water Chi. Water Chi is generated from the conversion of the Original Essence which you inherit from your parents and which is stored in the kidneys. When Water Chi is produced, it rises to nourish the brain, and also moves downward to the Lower Dan Tien, which is its residence. Fire and Water Chi also nourish the liver and spleen to keep them functioning.

大約身之所係，凸者爲心，窩者爲肺，骨之露處皆爲腎，筋之聯處皆爲肝，肉之厚處皆爲脾。象其意，心如猛虎，肝如箭，脾氣力大甚無窮，肝經之位最靈變，腎氣之動快如風。其爲用也，用其經，舉凡身之所屬於某經者，終不能無意焉，是在當局者自爲體認，而非筆墨所能爲者也。至於生克治化，雖別有論，而究其要領，自有統會，五行百體，總爲一元，四體三心，合爲一氣，奚必昭昭於某一經絡，而支支節節言之哉。

Generally, how the body is related (to the organs), those places which are convex are (related to) the heart, those concave are (related to) the lungs, those places where the bone is exposed (i.e., shallow) are (related to) the kidneys, the tendons junction places are (related to) the liver, and those (places where) the meat is thick are (related to) the spleen. Looking at them from the (point of view of the) Yi, the heart is like a fiery tiger, the liver is like an arrow, the spleen with the unlimited strength of Chi and Li. The distribution of the liver channel is the most variable spiritually (i.e., sensitive), the movement of the kidneys' Chi is fast like the wind. When (these are) applied to the body such as the application of Chi channels, (when we talk about) the places in the entire body which are related to these channels, ultimately they cannot be (understood) without having the meaning (i.e., Yi). Therefore, people studying (this) should comprehend (these) by themselves. (These) cannot be done through pen and ink. As to the (relation of) production, conquest, and derivation, though there is some other discussion already, if (we) study their key points, then there is a total comprehension automatically. The Five Phases and the hundreds of (parts of the) body, after all, are one unit. The four bodies and the three centers are combined into one. Why do we have to pay attention to every channel and every branch or section of the body?

This paragraph continues to discuss the relationship of the external manifestation and the internal organs. In order to comprehend the real meaning (i.e., the deeper purpose) of each organ, you must also feel how they behave. For example, the heart can act like a fierce tiger, the liver can be as simple and calm as wood. The spleen is like the earth which is able to offer unlimited Li and Chi, and the kidneys' Chi must flow smoothly and fluidly like the wind. When you combine these meanings in your feelings, you will be able to reach a deep comprehension of the five viscera. Among these five, although they have the relationships of mutual production and conquest, from the point of view of Chi, there is only one. The four bodies here mean the head, the body, the arms, and the legs. The three centers are the center pointing downward from the head, the center pointing upward from the feet, and the center directing inward from the arms.

6. Thesis of the Six Combinations

(Liow Her Luen)

六．六合論

心與意合，意與氣合，氣與力合，內三合也。
 手與足合，肘與膝合，肩與胯合，外三合也。
 此爲六合。左手與右足相合，左肘與右膝相合，
 左肩與右胯相合，右之與左亦然，以及頭與
 手合，手與身合，身與步合，孰非外合；心與
 眼合，肝與筋合，脾與肉合，肺與身合，腎與
 骨合，孰非內合。豈但六合而已哉。然此特分
 而言之也。總之一動而無不動，一合而無不合。
 五形百骸，悉用其中矣。

Hsin combines with Yi, Yi combines with Chi, and Chi combines with Li are the three internal combinations. Hands combine with feet, elbows combine with knees, and shoulders combine with hips are the three external combinations. These are called "Liow Her" (the six combinations). The left hand combines with the right foot, the left elbow combines with the right knee, the left shoulder combines with the right hip. The same for the other side. Then, the head combines with the hands, the hands combine with the body, and the body combines with the stepping. (These) cannot be thought not to be the external combinations. The heart combines with the eyes, the liver combines with the tendons, the spleen combines with the meat, the lungs combine with the body, and the kidneys combine with the bones. (These) cannot be thought not to be the internal combinations. (In this case), how can there be only six combinations? They are divided only for discussion. In all, (when) one place moves, nowhere does not move; (when) one place combines, no place is not combined. (Then) the five shapes and hundreds of bones will all be useful.

In Chinese culture, the Hsin is considered the mind generated from the emotions, and the Yi is the mind generated from the wise and clear judgement. The emotional mind is able to make you excited and the

wisdom mind is able to calm you down. When you train Hsing Yi, you must learn to use your wisdom mind to govern your emotional mind, then they can be united. When you have this combination, your Yi can be concentrated and can effectively lead the Chi so that the Yi and Chi can be combined. Once your Chi and Yi combine and the Chi can be led effectively by the Yi to the muscles to energize them, then the muscular power (Li) can be raised to a higher level and thus the Chi and the Li are combined. All these three combinations are internal and cannot be seen.

Externally, there are also three combinations. These are the hands and the feet combine, the elbows and the knees combine, and the shoulders and the hips combine. Other than the above six combinations, other portions of the body should also be related and combined. In addition, the internal and the external should also be combined. Only when you have achieved all of these combination can your entire body act as one unit both externally and internally. The five shapes means the head and the four limbs.

7. Thesis of the Seven Advancements

(Chi Jinn Luen)

七·七進論

頭爲六陽之首，而爲周身之主，五官百骸，莫不惟此是賴。故頭不可不進也。手爲先行，根基在膊，膊不進，而手則卻而不前矣。此所以膊貴於進也。氣聚中脘，機關在腰，腰不進，而氣則綏而不實矣。此所以腰貴於進也。

The head is the leader of the six Yangs and is also the master of the entire body. The five sensing organs and hundreds of bones do not but rely on it. Therefore, the head cannot but advance. The hands move first, and their foundation and root are in the shoulders. If the shoulders do not advance, then the hands will hesitate and not advance. Therefore, it is important that the shoulders must advance. Chi is gathered in the Zhongwan cavity and the key is in the waist; when the waist does not advance, then the Chi is weak and not solid. Therefore, it is important that the waist must advance.

The head here means the idea and the raised spirit. Since they are the origin of any action, the head is the master of the entire body. Therefore, in a fight, you must generate your idea and raise up your spirit first. If you are afraid, your mind will not be clear and your spirit will be weak. In this case, how can you win the fight? In the actual movement, the hands should not hesitate. Since the shoulders are the root and the foundation of the hands, the shoulders must also advance. If the shoulders do not advance, how can you expect the hands to advance?

Chi gathers in the Lower Dan Tien near the Zhongwan and Qihai cavities on the front of the waist (Figure A-4). Therefore, the stored Chi must also advance. If it cannot advance, then you will not have abundant Chi to energize the entire body and raise up your fighting spirit.

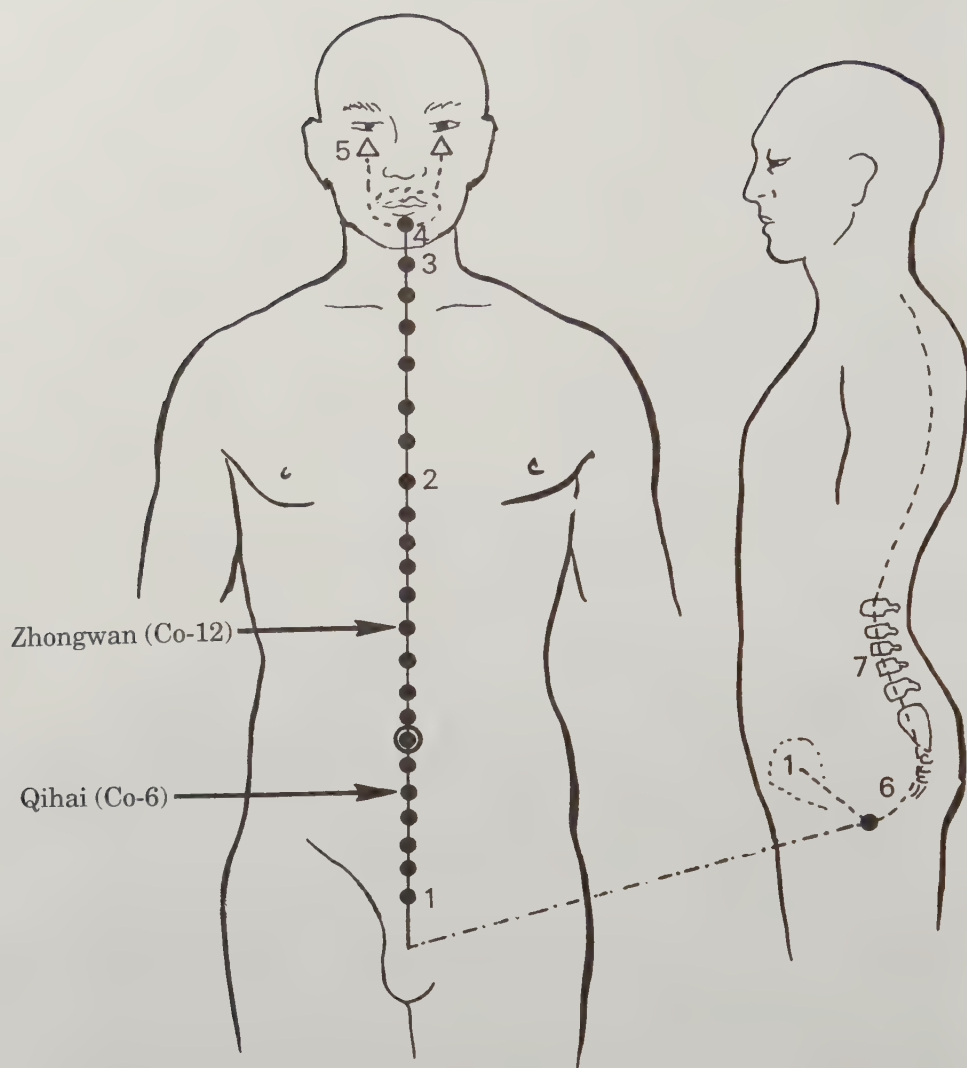


Figure A-4. Jongwan and Qihai cavities

意貫周身，運動在步，步不進而意則堂然無能為矣。此所以步必取其進也。以及上左必須進右，上右必須進左，其為七進，孰非所以著力之地歟。而要之，未及其進，合周身而毫無關動之意，一言其進，統全體而俱無抽扯游移之形。

Yi is threaded throughout the entire body, and the movements (depend) on the stepping. (If) the stepping is not forward, then the Yi is in vain and cannot do anything. Therefore, the stepping is important in advancing. Then, when attacking the left, the right must be advanced, and when attacking the right, the left must be advanced. These are the seven advancements. They are not what is called the advancing in touching the ground (i.e., moving forward). To conclude their importance, before advancing, the entire body may not have the Yi connection and

be related to each other, (however) once talking about advancing, then the entire body does not have the appearance of delaying and hesitation.

In addition to the above four advances, the other three are the stepping and the two sides. If you have the Yi of advancing but your legs are not obeying your mind, then everything will be in vain. Strategywise, you must also be skillful in advancing sideways. Left and right can be either substantial or insubstantial. If you are able to grasp the tricks of these seven advancements, you will gain the advantage in battle.

8. Thesis of the Body's Maneuvers

(Shenn Fa Luen)

八．身法論

身法維何？縱橫高低進退反側而已。縱則放其勢，一往而不返。橫則裹其力，開拓而莫阻。高則揚其身，而身若有增長之勢。低則抑其身，而身若有攔捉之形。當進則進，殫其身而勇往直冲；當退則退，領其氣而回轉伏勢。

What are the body's maneuvers? Simply, (they are) Tzong (straight forward), Hern (sideways), Gau (moving high), Di (moving low), Jinn (advancing), Tuey (retreating), Faan (reversing), and Tseh (beware of the flank). Tzong is releasing the posture forward and not returning. Hern is to enwrap the (opponent's) Li, opening up the way which cannot be resisted. Gau is to extend the body, and the body has the tendency to grow (high). Di is to press down the body and make the body have the shape of drilling and seizing. When it should be forward, then forward. Bounce the body and straight forward bravely. When you should retreat, then retreat. Lead the Chi back and convert the posture into yielding.

Tzong in Chinese means vertical and directly forward or backward, and has the feeling of moving freely. When you apply these ideas to Hsing Yi, it means free to get in on the opponent while keeping your body upright. Hern in Chinese means sideways, and has the feeling of forcing your way in violently. Therefore, when this word is applied in Hsing Yi Chuan, it means to force or to push obstacles to the side. In order to clear the way in effectively, Hern also has the meaning of wrapping, coiling, sticking, neutralizing, and many other techniques. Without these key techniques, Hern would only be a sideward block. Simply put, Hern means to enwrap the opponent's power and lead it to the side.

Gau means high or rising. In Hsing Yi it means the raising of the body in coordination with the drilling of a hand or leg. Di means low or falling. In Hsing Yi, it means to lower the body with a curling motion. Jinn means to enter or to advance. In Hsing Yi, it means to step or to charge straight forward. Tuey means to retreat or to get out of a disadvantageous position. Faan means to reverse or to turn around. In Hsing Yi, it means to beware of the rear and to turn your body around. Naturally, you must also know Tseh, which means to beware of the

sides so that you can dodge an attack, or you may enter from the side to attack the opponent.

至於反身顧後，後即前也。側顧左右，使左右無敢當我，而要非拘拘焉爲之也。必先察人之強弱，運吾之機關，有忽縱而忽橫，縱橫因勢而變遷，不可一概而推。有忽高而忽低，高低隨時以轉移，不可執格而論，時而宜進，故不可退而餒其氣；時而宜退，即當以退而鼓其進。

As to turning the body and beware of the rear, the rear is the front. When I beware of the left and right, (this will) make nobody dare to resist me from the left or the right. (You) should not be inhibited. First, (you) must inspect the opponent's strong and weak (points), (then) skillfully apply my (i.e., your) key tricks (i.e., techniques), sometimes suddenly forward and suddenly sideways. Forward and sideways are changeable following the situation and (you) cannot set a general rule to follow. There is suddenly high and suddenly low, they can be switched anytime, (you) cannot be stubborn in the rules and talk about (the situation). When it is time to advance, then (you) cannot retreat, if (you) retreat, then the Chi strength is weakened. When it is time to retreat, then retreat to prepare for an advance.

When you are in a battle, you are not fighting against only one enemy. Very often you will be attacked from the rear. Therefore, you must beware of the rear and consider it as important as the front. In this case, there is no difference between where the front is and where the rear is. You should treat the sides the same way. When you are in a fight, you must beware of the four directions and be capable of attacking in any direction. Your strategy and techniques are alive and can be applied to any situation. In this case, the enemy will not be able to figure you out and he will not dare to resist you. In order to achieve this marvelous ability to move, your strategy and techniques should not be restricted by conventional, conservative rules or principles.

是進固進也，即退，而亦實以賴其進。若反身顧後，顧其後而亦不覺其爲後，側顧左右，而左右亦不覺其爲左右矣。總之，機關在眼，變通在心，而握其要者，則本諸身，身而前，則四體不令而行矣；身而卻，則百骸莫不冥然而處矣。身法顧可置而不論乎。

(Therefore), advance is for advancing and even retreating, it also relies on (retreating) for advance. If you turn the body to beware of the rear, (even when you) beware of the rear, still never feel it is the rear. When you beware of the left and right, the left and right are never felt to be left and right. In all, the key is in the eyes, and the change is from the heart, then when the key is held, it is applied to the body. When the body is moving forward, it does not need an order, the four limbs are

forward. When the body is retreating, then hundreds of skeleton bones are all in their positions scientifically. (In this case) how can we not talk about the body's maneuvers?

When you have reached this high level of fighting, when you advance you are advancing, and even when you are retreating you are still advancing. Retreating is only a strategy for advancing. You should train yourself to be capable of fighting in every direction. Then there is no difference between front and rear and left and right. Through careful inspection with your eyes you will understand the opponent's intention. Then your heart (mind) will naturally and clearly react to the opponent's strategy. The eyes and the heart cannot be separated. They act like one. Only then can the body follow the heart's intention automatically and naturally without confusion.

9. Thesis of Stepping

(Bu Fa Luen)

九．步法論

今夫五官百骸，主於動，而實運以步。步乃一身之根基，運動之樞紐也。以故應戰對敵，皆本諸身，而實所以爲身之砥柱者，莫非步。隨機應變在於手，而所以爲手之轉移者，亦在步。進退反側，非步何以作鼓盪之機，抑揚伸縮非步何以示變化之妙，所謂機官者在眼，變化者在心，而所以轉灣抹角，千變萬化，而不至於窘迫者，何莫非步之司命歟。而要非勉強以致之也。

When the five sensing organs and hundred skeleton bones decide to move, in fact, they are transported by the stepping. The stepping is the foundation of the entire body and the governing key to movement. Therefore, engaging in battle and matching the opponent relies on the body, (but) actually the main support of this is nothing but stepping. (Although) the changes which correspond to the situation and opportunity are in the hands, however, that which enables the hands to switch and move around is also in the stepping. Advancing, retreating, turning around, and beware of the sides, if not for the stepping, how could (you) catch the opportunity to stimulate (the Chi) and also to raise, extend, and withdraw. If not for the stepping, how could (you) demonstrate the marvellous variations? What is called the tricky keys are in the eyes, the variations are (generated) in the heart. Then it is possible to turn around and change angles, thousand variations and ten thousand derivations which prevent (you) from being forced into an urgent (situation); if not from the actions of stepping, how could it be done? (However, all of these) goals cannot be reached by force.

It is the stepping which gives your strategy life and creates the hundreds of variations. It is also the stepping which allows you to react nat-

urally to an attack and avoid or escape from dangerous situations. Although stepping is so important, all of these achievements cannot be done in one day. It will take a lot of practice and accumulated experience before you are able to reach this goal without forcing it. If you can only achieve these variations by force, then your attention is on the forcing, and your reactions will not be natural and automatic, and your stepping will not be effectively coordinated with your strategy.

動作出於無心，鼓舞出於不覺，身欲動而步亦爲之周旋，手將動而步亦早爲之催逼，不期然而然，莫之驅而驅，所謂上欲動而下自隨之者，其斯之謂歟。且步分前後，有定位者，步也；然而無定位者，亦爲步。如前步進焉，後步隨焉，前後自有定位，若以前步作後，後步作前，更以前步作後之前步，後步作前之後步，則前後亦自然無定位矣。總之拳以論勢，而握要者爲步，活與不活，亦在於步，靈與不靈，亦在於步，步之爲用大矣哉。

The movements originate from no heart (i.e., no intention) and the excitement is generated from no feeling. When the body wishes to move, the stepping will also move around (automatically). When the hands are going to move, (you have) already stepped to the (opponent's) urgent position. This happens (naturally) without expectation, progresses without being pushed. Isn't this what is called the top wishes to move the bottom naturally follows? Furthermore, stepping is divided into front (leg) and rear (leg), the one with definite positions (i.e., the front leg) is stepping, also the one without definite positions (i.e., the rear leg) is also stepping. Such as the front leg steps forward, the rear leg will follow. The front and the rear all have a definite position. (However), if the earlier stepping (leg) steps later, and the later stepping (leg) steps first, also if the earlier stepping (leg) is used as the first stepping (leg) for the later, or the later stepping (leg) is used as the following stepping (leg) for the first, then the earlier and the later stepping (legs) will naturally not have definite positions. In all, when (we) talk about the situation of the fist (i.e., style), the important point should be considered to be stepping. Lively or not is also decided by stepping. Agile or not also depends on stepping. How great are the applications of stepping!

Your strategy is from the heart, but your movements must be from your natural reactions. When a situation arises, everything happens very fast and you have no time to think. If you have not acquired natural, fast, and accurate reactions through your training, you have already lost the battle. In order to acquire this automatic fighting strategy you must train until every single part of your body is involved in every movement you make. Then, every tiny part of your body will be involved in the fighting. This means that when one part of your body moves, no part doesn't move, and if one part is calm, all parts are calm. Only then will your stepping and techniques be natural and effective. When you are at this stage, then there are no set rules.

Although your heart (emotional mind) normally determines your actions, you have to train until you can act automatically, without getting emotionally involved. In the same way, you have to raise your spirit without getting excited, because this would keep you from responding accurately.

捶名心意；心意者，意自心生，拳隨意發，總要知己知人，隨機應變。心氣一發，四肢皆動，足起有地，膝起有數，動轉有位，合膊望膀，三尖對照，心意氣內三相合。拳與足合，肘與膝合，肩與膀合，外三相合。手心，足心，本心，三心一氣相合。遠不發手，捶打五尺以內，三尺以外，不論前後左右，一步一捶，發手以得人為準，以不見形為妙。

The fist (i.e., this style) is named Hsin Yi (heart-mind). In Hsin-Yi, the Yi (intention) originates from the Hsin (heart) and the fists are emitted according to the Yi. (You) must know yourself and the opponent, following the opportunity and responding with variations. (When) the Chi in the heart is emitted, the four limbs all move. (When) the feet are raised, they are grounded. (When) the knees are lifted, they have number (i.e., specific techniques). (When) turning, there are positions. Combine with the shoulders and coordinate with the hips, three tips are matching, and the Hsin, Yi, and Chi internal three are (also) combined. The fist is combined with the feet, the elbows are combined with the knees, and the shoulders are combined with the hips, external three are combined. The palm centers, the sole centers, and the Hsin, three centers and one Chi are mutually combined. (When it is) far, the hands are not emitted. (When) the fists are used to strike within five feet and beyond three feet, (it does) not matter (whether moving) forward, retreating, moving to the left or to the right, every step corresponds with each fist (strike). The rule is (it is) marvellous if (it) is able to reach the opponent and (he) cannot see your shape.

Hsing Yi Chuan is sometimes called Hsin Yi Chuan because the heart (emotional mind) plays such an important role. Once the Hsin is generated, the Yi takes over to provide clear judgement. Finally, the strategy is decided and the techniques are applied. The Hsin and Yi are the masters of the fight, and once a decision has been made, action follows immediately. Normally, when the Hsin is activated, the Chi in your entire body is stimulated for action. That is why it is said that when the Chi in the heart is emitted, the four limbs all move. The entire body moves as a unit, and the feet are always rooted. In addition, the three tips (tips of the nose, hands, and feet) must line up, the three internal combination (Hsin, Yi, and Chi) and the three external combination (hands-feet, elbows-knees, and shoulders-hips) must also be established. Furthermore, in order to become a coherent unit in a fight, you must also combine the internal and external. All of these are the requirements of Hsing Yi.

When you are in the middle range, every time you step you should strike the opponent, and every time you strike the opponent you should step. When you act, do not express your intention in your face or reveal it in your posture. Then your opponent will not be able to figure out what you are going to do.

發手快似風，箭响如雷鳴，出沒如兔，亦如生鳥之投林。應敵似巨炮推薄壁之勢，眼明手快，踊躍直吞，未會交手，一氣當先，既入其手，靈動為妙。見孔不打，見橫打，見孔不立，見橫立，上中下總氣把定，身足手規矩繩束，既不望空起，亦不望空落，精明靈巧，全在於活，能去能就，能柔能剛，能進能退，不動如山岳，難知如陰陽，無窮如天地，充實如太倉，浩渺如四海，炫曜如三光，察來勢之機會，揣敵人之短長，靜以待動有上法，動以處靜有借法，借法容易上法難，還是上法最為先。

When the hands are emitted, (they are) fast like the wind and the arrow. (When shouting), the sound is like thunder. Appear and disappear like a rabbit. It is like a lively bird entering the woods. Encountering an enemy, (you are) like an giant cannon whose power can destroy a (thick) wall like a thin one. The eyes are sharp and the hands are fast. When you jump forward, it is straight forward for swallowing. Before exchanging hands, the Chi is already forward. Once the hands have entered (i.e., the fight has started), the agile movements are most marvellous.

(When you) see an opening, do not strike. (When you) see the Hern, then strike. (When you) see the opening, do not stand firm. (When you) see the Hern, then stand firm. Top, middle, and bottom, hold the Chi steady. The body, feet, and hands are all following orders. They are not raised because of the opening and they do not fall because of the opening. The wisdom and skillful tricks all depend on the aliveness, ability to go, ability to fit in, ability to be soft, and ability to be hard, ability to advance, and ability to retreat. (When) not moving, steady as a mountain. As difficult to figure out as Yin and Yang. Unlimited like the heavens and the earth. Full like a huge granary. (Your understanding) is extensive and (knowledge is) abundant as the four seas. (You are) bright and shining like the three lights. Inspect the opportunity of the opponent's attack and determine the advantages and disadvantages. There are advanced techniques where (you are) calm and wait for the movement. There are borrowing techniques where (you) move to deal with the (opponent's) calmness. The borrowing techniques are easy and the advanced techniques are hard. The advanced techniques should still be considered first.

This section exposes the deeper secrets of fighting. The depth of your fighting experience will determine how much you really comprehend of the profound contents of this paragraph.

The first few sentences state again the feeling and the appearance of the actions. The hands move like the wind or an arrow, the sound is loud like thunder, the techniques are applied as swiftly as a rabbit, the movements are mysterious and hard to see as a tiny bird flying through the trees, the power is like an cannon, the eyes are like an eagle's, and when you jump forward it is like a tiger pouncing on a lamb. All of these are done through the Chi, which itself is led by the Yi. Once you have engaged in a fight, the agility is the marvellous key to winning.

The second paragraph of this section discusses strategy. When you see an opening in the opponent's posture, you should not automatically attack, because it could be a trap. You are usually aware of when your own posture has a gap or opening, and sometimes use it to entice the opponent into attacking in a predictable way that you are prepared to counter. However, when you see that you have a chance to enwrap the opponent's hands or force them to the side ("when you see the Hern"), then you may attack. When you force or lead the opponent's limbs away, his mind is on defending against your actions, and this creates an opening for your attack. When you see the opening, do not be so determined to attack that you become inflexible, because your opponent may have exposed himself on purpose, and is prepared for your attack. Instead, you should move around and change the angle and position. This will force the opponent to change his strategy and set a new trap. While he is changing, you have an opportunity to attack. However, if you are able to apply Hern to enwrap the opponent's attack to the side, then you should stand firm in order to build up the root for a powerful strike.

All of your strategy and reactions should not be based on apparent openings in the opponent's posture. You should be alert and apply your wisdom skillfully to the actual situation. Then your techniques can be soft or hard, and you can move forward or backward according to the situation. Your thinking and movements should be changeable like Yin and Yang so that your opponent cannot figure out what you intend to do.

You should also continue to increase your knowledge and experience until they are as abundant as the oceans. Your spirit should be as bright as the three lights, which are the sun, the moon, and the stars, so that you can clearly see the advantageous and disadvantageous situations.

The last paragraph of this section talks about techniques. The best and most advanced technique is to keep yourself very calm and alert, and wait patiently for the opponent's first move. There is a martial arts proverb that says: "When the enemy does not move, I do not move. When the enemy moves slightly, then I move first." When the opponent does not move, his whole heart (attention) is on preparing for your attack. If you attack at this time, you will not be successful. Therefore, you should keep calm and alert with him. However, once he starts to move just slightly, his Yi is revealed and he is concentrating on his new intention. At this time, his mind is not on defending. If you can catch this timing and move fast, you may interrupt his intention and confuse him. When this happens, you have a good chance to succeed. If you are interested in more on fighting strategy, please refer to "Advanced Yang Style Tai Chi Chuan, Vol. 2" by Dr. Yang.

However, if your opponent remains calm for a long time, you may want to do something to make him move first. Then you have to borrow a technique. This means that you temporarily "borrow" a tech-

nique to use it as a fake - it is not your actual attack. Such techniques cause the opponent to move and break down his concentration on his defense. Naturally, when you use these fakes you must be very alert for his reaction. The text reminds you that the best technique is to wait until your opponent moves first. If you have to borrow a faking technique, then your attention will be on your offensive strategy and your defense will be weak for a moment. Therefore, borrowing techniques are not as good as waiting techniques.

交勇者，不可思誤，思誤者寸步難行。起如箭
攬落如風，手攬手兮向前攻。舉動暗中自合，
疾如閃電在天，兩邊擣防左右，反背如虎搜山。
斬捶勇猛不可當，斬梢迎面取中堂，搶上搶
下勢如虎，好似鷹鷂下鷄場。翻江倒海不須忙，
單鳳朝陽才爲強，雲背日月天地交，武藝相
爭見短長。

Those who are exchanging bravery (i.e., fighting) should not think about mistakes (already made). Those who think about the mistakes find it hard to move even an inch step. (The movement) rises like a penetrating arrow and falls like the wind. (When) the hands grasp the hands, attack forward. Every movement automatically combines secretly. Speedy like lighting in the sky and beware of the two sides, left and right. Turning to the rear is just like a tiger searching the mountain. (When) chop and strike are used, (they are) intrepid and undefeatable. Chop the endings (i.e., limbs) and attack the face, aiming for the Jongtang. (When) thrusting upward and downward, it is like a tiger, also like an eagle swooping downward to a chicken coop. Do not be hurried in turning over the rivers and reversing the ocean. A single phoenix who dares to fly toward the sun can be said to be brave. (When) the clouds are covering the heavens and the moon, the heavens and the earth interact (i.e., there is a storm); when martial arts are competed the winner and the loser can be seen.

While fighting, you should not be thinking about errors you have made. If you are doing this, you are not concentrating on the fight, and so your stepping and use of techniques will be stagnant. The text then goes on to describe how the Yi should be manifested in the movements. Jongtang means the center of the face.

步路寸開把尺，劈面就去，上右腿，進左步，
此法前行，進人要進身，身手齊到是爲真，發
中有絕何從用，解明其意妙如神。鷂子鑽林莫
著翅，鷹捉小鳥勢四平。取勝四梢要聚齊，第
一還要手護心。計謀施運化，霹靂走精神，心
毒稱上策，手眼方勝人。

When stepping, an inch apart and step a foot. Chop forward to the face and step the right leg and advance with left steps, following this method to move forward. (When) approaching the

opponent (to attack), advance your body. (When) the body and the hands arrive together, then (the techniques) can be real. Within the emitting, how do (we) understand the secret application? When the meaning has been explained, its marvelousness can seem to be supernatural. When a bird of prey enters the woods, it must not catch its wings. (When) an eagle is seizing a small bird, its postures are balanced in four directions. To win the victory, the four extremities must be gathered neatly. First, (you) still need the hand to protect the heart. Plan the strategies and apply them skillfully, a spirit of thunder and a venomous heart is the best policy. (Then) the hands and the eyes are able to defeat the opponent.

When you step forward, avoid a wide stance and keep your feet only an inch or so apart. When you step, only step about a foot each time. This way you will always maintain a firm stance and an effective defensive posture. The two legs should take turns advancing. When you advance, the body must also move together with the stepping and occupy the opponent's center door. When you attack, your stepping, body, and hands must all arrive at the same time in order to be effective ("real"). This is the secret of emitting. How can a person really catch this secret if it is not explained to him and he is able to comprehend the real meaning behind it?

When you attack, you must avoid having your technique interrupted, like a bird flying into the woods and catching its wing on a branch. You must also be calm, firm, and balanced in all directions like an eagle catching a bird. In addition to good strategy and good protection, you must also have a sharp and mean look and a raised spirit, then you will be able to win.

何謂閃？何謂進？進即閃，閃即進，不必遠求。
何謂打？何謂顧？顧即打，打即顧，發手便是。
心如火藥拳如子，靈機一動鳥難飛；身似弓弦手似箭，弦向鳥落見神奇。起手如閃電，閃電不及合眸；打人如迅雷，迅雷不及掩耳。
五道本是五道關，無人把守自遮攔，左鰓手過，右鰓手去，右鰓手過去，左鰓手來，兩手束拳迎面出，五關之門關得嚴。拳從心內發，向鼻尖落，足從地下起，足起快時心火作，五行金木水火土，火炎上而水就下，我有心肝脾肺腎，五行相推無錯誤。

What is dodging? What is advancing? To advance is to dodge and to dodge is to advance. Do not look for the distant answer. What is called a strike? What is called beware? To beware is to strike and to strike is to beware. The hands are just simply emitted. The heart is like gun powder and the fist is like a cannon ball. When the trigger is moved, it is hard for the bird to fly (away). The body is like a bow and bowstring and the hands are like the arrows. When the string is aimed at the bird, the marvelous results will be seen. When the hands move, like lightning; lightning is so fast that there is not enough time to close

the eyes. The striking is like thunder and it is so fast that (you) do not have time to cover your ears. The five paths are actually the five entrances. Nobody protects them but yourself. When the left hand passes the cheek (to block), the right hand will go (to attack). When the right cheek's hand is going, the left cheek's hand is coming. The two hands are bound (into) fists (i.e., held tight) and released to the (opponent's) face. The doors of the five gates are tightly closed. The fists are emitted from the heart and fall onto the (opponent's) nose. The feet are (grown) from underneath the ground. When a foot is raised fast, the heart Fire is flaming. The Five Phases are Metal, Wood, Water, Fire, and Earth. The Fire is flaming upward and the Water is flowing downward. (If) I have (the coordination of) the heart, liver, spleen, lungs, and kidneys, then the Five Phases can mutually cooperate without mistake.

In a fight, a dodge can be used as an advance and an advance can be used as a dodge. A strike can be a defense and a defense can be an attack. You should not be bothered with trying to distinguish all of these. Simply react naturally and automatically.

It is not clear what the five paths are that the document refers to. Since the five paths are considered to be the five gates which the opponent is able to enter, they may be the face, chest, abdomen, groin, and shin, which are the five common zones for an attack. However, it may imply the five directions which the enemy may enter, the front, rear, left, right, and center.

10. Thesis of Fighting

(Jiau Shoou Luen)

十．交手論

占右進左，占左進右。發步時足根先著地，足尖以十趾抓地，步要穩當，身要莊重。捶要沉實而有骨力，去是撒手，著人成拳。用拳要捲緊，用把把有氣，上下氣要均停，出入以心爲主宰，眼手足隨之去，不貪不歉，不即不離，肘落肘窩，手落手窩。右足當先，膊尖向前，此是換步。

Grab the right, enter the left. Grab the left, enter the right. When stepping forward, the heels touch the ground first. The tip of the foot uses the toes to grab the ground. The stepping must be steady and the body must be solemn. The strike must be firm, solid, and have Li from the bones. While going (i.e., attacking), the hands are relaxed and when they reach the opponent they become fists. When fists are used, curl (the fingers) in tightly. When you grab, the grabbing must have Chi. From the top to the bottom, the Chi must be uniform. Exiting (i.e., attacking) and entering (i.e., withdrawing) use the heart as master. The eyes, hands, and feet then follow. Do not be greedy and do not be deficient. The elbows should fall into the

cave of the elbows (i.e., their prescribed position) and the hands should fall into the hands' cave. The right leg moves first and the tip of the shoulder (i.e., hands) moves forward. This is (the secret of) exchanging steps.

When you attack, the two hands coordinate with each other and the feet are rooted. The stepping is steady and the body is solid and stable ("solemn"). When you strike, the Chi comes from deep in the bones (i.e., the marrow). The key to leading the Chi to the fist when striking is to relax in the beginning of the punch so that the Chi can be led to the fist by the Yi smoothly and without stagnation. Right before this fist arrives at the opponent's body, the fist should be tightened up firmly so that the forward power is firmly supported by the middle and the root section. This also keeps the fist from being injured.

Chi is also important in grabbing because it makes the grab powerful and irresistible. In all things, the heart is always the master. When using a technique, beware of trying too hard or attempting too much, but also avoid holding back and slighting the techniques. Your posture should always be correct, and all of the key parts of your body, such as the fists and elbows, should be positioned correctly. This seals the vital areas of your body from attack.

拳從心發，以身力催手，手以心把；心以手把，
，進入進步，一步一捶，一支動，百支俱隨。
發中有絕，一握渾身皆握，一伸渾身皆伸，伸
要伸得進，握要握得根，如捲炮，捲得緊，弼
得有力。不拘提打，按打，烘打，旋打，斬打，
，冲打，鎗打，肘打，膊打，胯掌打，頭打，
進步打，退步打，順步打，橫步打，以及前後
左右上下百般打法，皆要一齊相隨。出手先占
正門，此之謂巧。

The fist is emitted from the heart, and the hand is urged by the body. The hand is grabbing with the heart and the heart is grabbing with the hand. (When) the man moves and steps forward, every step and every fist, one branch moves, hundreds of branches all follow. There is a secret in emitting Jing, when one (hand) is grabbing, the entire body is all grabbing, when one is extending, the entire body is all extending. Extending must extend enough to enter, the grabbing must grab to the root. Like wrapping the cannon, (must) wrap tightly, and restrained with Li. It does not matter whether lift striking, press striking, ward off striking, rotating striking, chopping striking, thrusting striking, drilling striking, elbow striking, shoulder striking, palm striking, head striking, forward step striking, backward step striking, smooth step striking, side-ways step striking, and front, rear, left, right, top, and bottom, all hundreds of striking methods, all must mutually follow (each other). (When) releasing hands (i.e., attacking), first occupy the front door. This is called cunning.

A strike originates from the heart, and the hand is urged forward by the body. When you grab, your mind and the actual grabbing cannot

be separated. The mind and the action must be united. In every movement, when one part moves, the entire body moves. The secret of emitting Jing is that the entire body acts as a unit. When you strike, the strike must be far enough to reach the opponent and when you grab, you must grab right down to the opponent's root. In all extending and grabbing techniques, your arms should feel like wrapped cannon, and the muscles should be strongly tensed. Muzzle loading cannon were sometimes wrapped with wire to make them stronger. This way they could be loaded with more powder so that they could shoot farther. Your arms should have these two balancing forces in them. They should be continually extending and expanding, but at the same time they should be held in and contained. Regardless of which technique you use, you must follow one simple rule: the entire body must act as a unit. The trick to seizing the advantage is to occupy the opponent's front door as much as possible. This puts him into a defensive and urgent position.

骨節要對，不對則無力。手把要靈，不靈則生變。發手要快，不快則遲誤。舉手要活，不活則不快。打手要跟，不跟則不濟。存心要毒，不毒則不準。脚手要活，不活則担險。存心要精，不精則受愚。發作要鷹捉勇猛，外靜胆大，機要熟運，切勿畏懼遲疑，心小胆大，面善心惡，靜似書生，動如雷發。

The bone sections must be matched, (if) not matched, no Li. The hand grabbing must be agile, (if) not agile, then changes can occur. The emitting hand must be fast, (if) not fast, then too late. The rising hand must be alive, (if) not alive, then not fast. Striking must have follow-up, (if) no follow-up, then not effective. The scheming heart must be venomous, (if) not venomous, then not accurate. Feet and hands must be alive, (if) not alive, then (they) carry danger. The scheming heart must be refined, (if) not refined, then it will be fooled. (When) attacking, must be brave and fierce like an eagle's stoop. (Be) calm externally and audacious, and use the opportunity skillfully. Must not be afraid, hesitant, and suspicious (i.e., worried). The heart is small (i.e., refined) and the bladder is big (i.e., brave). The face looks nice, the mind is venomous. Be calm like a scholar and move like the thunder striking.

The three sections must be coordinated with each other, otherwise they will not be able to support each other and the Li will be weak. Grabbing must be fast and agile so that the opponent has no chance to change his strategy. When you attack, you must be like an eagle swooping down to attack its prey (stooping). In addition, the strikes must be fast, the mind must be clear and sharp, techniques must be alive, etc. All of these ideas are repeated from other well-known documents.

人之來勢，亦當審察。脚踢頭撞，拳打膊作，窄身進步，仗身起發，斜行換步，攔打倒身，抬腿伸發，脚指東顧，須防西殺，上虛下必實。

著，詭計指不勝屈。靈機自揣摩，手急打手慢，俗言不可輕，的確有識見。

The opponent's approaching posture must also be carefully inspected, such as the feet's kicks, the head's bump, the fist's strikes and the shoulder's action, narrowing the body to advance, relying on the body to raise and emit, walking diagonally and exchanging stepping, intercepting strikes and retreating the body, and lifting and extending the leg for emitting (i.e., kicking). (When) you are wary of (the opponent's) feet to the east, must prevent (being) killed from the west. (When) the top is void, the bottom must be solid. The tricks (are so many that) the fingers are not enough for bending (i.e., counting). The clever tricks and opportunities must be figured out by yourself. The fast hand strikes the slow hand. The traditional sayings should not be ignored. (They) indeed have their knowledgeable opinion.

In a fight, you must not only consider your own attack, you must also concern yourself with how your opponent can attack you. Only then will you realize the opponent's intention, strategy, and techniques. All of this comes from careful inspection and clear judgement. It is nothing else but wise thinking and the accumulation of experience over a long period of training.

起望落，落望起，起落覆相隨，身手齊到是爲真。剪子股，望眉斬，加上反背，如虎搜山。起手如閃電，打下如迅雷，雨行風，鷹捉燕，鷄鑽林，獅搏兔。起手時三心相對，不動如書生，動之如龍虎。遠不發手打，雙手護心旁，右來右迎，左來左迎，此爲捷取。遠了便上手，近了便加肘，遠了便腳踢，近了便加膝，遠近宜知。拳打足踢，頭至把勢，審人能叫一思進，有意莫帶形，帶形必不贏。

(When) rising, expect falling. (When) falling, expect rising. The rising and falling mutually follow each other. (The techniques which) the body and the hands all arrive at the same time are the real (techniques). The thighs form a scissors and (the hands) chop toward the (opponent's) eyebrows (i.e., face). In addition, turning around is like a tiger searching the mountain. The hands rise like lightning and fall like the speedy thunder, (like) the wind blowing the rain, the eagle seizing the swallow, the sparrowhawk entering the woods, and the lion catching a rabbit. When the hands are raised, the three centers match each other. (When) not moving, like a scholar and (when you) move, like a dragon and a tiger. (If) too far, the hands should not be emitted for striking. Two hands protect the sides of the heart. (When) an attack is from the right, (I) intercept with the right (hand) and (when) an attack is from the left, (I) intercept with the left. This is a short cut in intercepting. If too far, then (I) move forward with my hand and when it is close, (then) add the elbow

(strike). If it is far, then use the leg to kick and if it is close, (then) add the knee (strike). Far or close must be known properly. The fist's strike and the foot's kick (come) from the head to the postures; inspecting the opponent can cause you to think of advancing. (If) there is an Yi, do not have shape (i.e., external appearance). (If) there is a shape, then (you) will not win.

In a fight, when your opponent is rising you should expect him to fall, and when he is falling you should expect him to rise. The same theory can apply to you. When you rise, you are already getting ready to fall. When you fall, your mind has already prepared to rise. This is simply because rising and falling are a common strategy for confusing the opponent and preventing him from protecting his upper and lower body at the same time.

The legs should be held close together like a pair of scissors. This protects the groin and keeps the stance stable. The three centers are the top of the head directing downward, the bottoms of the feet directing upward, and the center where the Chi is directed inward from the hands.

The last two sentences mean that when your Yi has decided to do something, you should conceal your intentions so that your opponent will not be able to determine what you are going to do.

捷取人法，審顧地形，拳打上風，手要急，足要輕，把勢走動如貓行。心要正，目聚精，手足齊到定要贏。若是手到步不到，打人不得妙，手到步也到，打人如把草，上打咽喉下打陰，左右兩脅在中心，前打一丈不為遠，近者只在一寸間。

The method of defeating the opponent: inspect and be aware of the shape of the ground. (When) a fist is in an advantageous position, the hands must be speedy. The feet must be light (i.e., agile) and when the postures are moving, they are like a cat's walk. The heart (i.e., mind) must be neutral and centered, the eyes are gathering essence (i.e., concentrated), (when) the hands and feet all arrive, (I) must win. If the hands arrive but the feet are not arriving, then (I) cannot obtain the marvellous trick. (If) the hands arrive and the feet also arrive, (then) striking the opponent is just like pulling up grass (i.e., easy). The top strikes the throat and the bottom strikes the groin. The left or the right flank remains in the center. It is not far to strike ten feet away. (When) it is close, it can be within only an inch.

When you are about to get involved in a fight, first you must know the ground, such as where it is high and where it is low, where it is hard and where it is soft, which direction faces the sun and the wind, where it is slippery and where it is firm. Only then can you skillfully take advantage of the surroundings and use them in your fight. For example, avoid facing the sun and wind, and beware of being forced into disadvantageous situations. Naturally, you would like to put your opponent into the disadvantageous position. Once you have the opportunity to attack, you must use speed, otherwise your chance will soon pass.

When you fight, your body should be turned to the corner so that the front of your body is not so exposed to the opponent. The elbows

are kept down to protect your center. This "triangular" position enables you to reach far yet not expose too much of your body. When you move, the stepping must be agile and fast, the mind centered and not distracted, the eyes concentrated, and the entire body acting as one unit. I can strike the top and the bottom as I wish while still protecting the center of my body. If I can achieve these requirements, then even if the opponent is ten feet away, it is not too far for me to attack, and if the opponent is even only an inch away, I still have enough skill to defeat him.

身動時如崩牆倒，腳落時如樹栽根。手起如炮直冲，身要如活蛇，击首則尾應，击尾則首應，击中節而首尾皆相應。打前要顧後，知進須知退，心動快似馬，臂動速如風，操演時面前如有人，交手時有人如無人。起前手，後手緊摧，起前腳，後腳緊跟，面前有手不見手，胸前有肘不見肘。

When the body moves, (it is) like a wall collapsing. When the feet are falling (to the ground), (it is) like a tree is growing roots. When the hands are rising, (it is) like a fired cannonball, thrusting straight forward. The body should be like a living snake, when the head is attacked, the tail will respond, when the tail is attacked, the head will respond, and when the middle section is attacked, the the head and the tail both respond. When striking forward, must be aware of the rear. Knowing (how to move) forward, you should also know (how to move) backward. The heart moves like a horse, the shoulders move with the speed of wind. When training, it seems there is someone in front of you and when you are exchanging the hands (i.e., fighting), even though there is an opponent, it is like fighting nobody. When the front hand rises, the rear hand urges closely. When the front leg rises, the rear leg follows closely. (Though) there are hands in front of you, do not see the hands and (though) there are elbows in front of (your) chest, (you) do not see the elbows.

When your body starts to act, it can be as powerful as a collapsing wall. Once your feet contact the ground, they are immediately rooted. When you strike, your hand is as fast as a cannonball.

In addition, you must connect your head, middle, and end sections and make them act as one. When any section is attacked, the other two will respond naturally. You must also beware of the four directions, the front, the rear, and the two sides. When the heart starts to act (when you decide to act), it is like a running horse: it moves quickly but the mind is clear. In Chinese Chi Kung the monkey is used to represent the emotional mind: excited, unsteady, and running around without a firm plan. The horse, on the other hand, represents the wisdom mind, which is calm and steady, and is able to move rapidly with assurance.

When you train, visualize an opponent in front of you. However, when you are actually fighting with someone, if you have trained properly you will have developed enough skill and power that it will seem like

the opponent isn't even there, and you will cut right through him. In Chi Kung it is said: the real regulating is no regulating. This means that when your mind still has to pay attention and conduct the act, then you are regulating the act. However, once you have mastered the act, you do not need to put your mind wholly on it, and can act automatically and naturally. This is the regulating without regulating. It is just like when you are learning how to drive, your mind is on the driving. However, after you have driven for many years, all of the reactions have become natural, and you do not have to pay attention to all the details.

如見空不打，見空不上，拳不打空起，亦不打
空落，手起足要落，足落手要起，心要占先，
意要勝人，身要攻人，步要過人，前腿似踟，
後腿似忒，手要仰起，胸要現起，腰要長起，
丹田要運氣，自頂至足，要一氣相貫，胆戰心
寒，必不能取勝，未能察言觀色者，必不能防
人，必不能先動，先動爲師，後動爲弟，能叫
一思進，莫教一思退。

If (you) see an opening, do not strike, and if (you) see the opening, do not advance. The fist should not strike the false rising and also not strike the false lowering. (When) the hands rise, the feet must fall. When the feet fall, the hands must rise. The heart must move first and the Yi must defeat the opponent. The body will attack the opponent (first) and the stepping must be better than the opponent's. The front leg is like crossing (i.e., like a snake) and the rear leg is like sticking. The head must stick up and the chest must be exposed (i.e., thrust out). The waist must grow and rise, and the Dan Tien must transport the Chi (smoothly). From the top to the feet, the one Chi must thread through. (If) afraid in the battle and the heart is cold, (then) surely not able to win. (If) unable to inspect the talking and view the color (of the face), surely not able to prevent the opponent's (intention) and surely not able to move first. (He who) moves first is the master, and (he who) moves second is the follower. Be able to think only of advancing and do not keep thinking of retreating.

When you see an opening while your opponent's mind is calm and his postures are ordered, then this opening can be a trap, therefore do not attack. Your opponent may try to trick you by raising or lowering his body in order to lure you into a trap. However, you should understand that if the opponent's hands are rising, his legs must be rooting, and he will not be able to kick. Similarly, when he is kicking his root is weak, and his hands will not be in a good position to emit Jing. If you can comprehend these secrets, then you will be able to find the right opportunity for your attack.

The key to winning is staying alert and responding earlier than the opponent. In addition, your Yi must be able to judge the situation clearly, quickly, and make a firm decision on what to do. Only then will your body be able to act first, and your stepping be agile and effective.

When your front leg steps, it moves in curves like a snake so that it can get into the best position. However, when you use your front leg to enter the opponent's empty door, the rear leg must remain firm and

rooted, and then immediately follow the front leg. The head should be held up, and the chest lifted, so that your spirit can be raised to a high level. Your waist must be flexible and agile. In order to manifest your fighting power, the Chi must be threaded through your entire body so that it functions as a unit.

Next, in order to win a battle, you must not be afraid, because this disturbs your mind and prevents you from thinking wisely or even observing the opponent's intentions. If this happens, you will always be on the defensive, and you will be certain to lose.

三節要停，三尖要照，四梢要齊，明了三心多
一方，明了三節多一方，明了四梢多一精，明
了五行多一氣。明了三節，不貪不歉，起落進
退多變，三回九轉是一勢，總要一心爲主宰。
統乎五行，運乎二氣，時時操演，勿誤朝夕，
盤打時而勉強，工用久而自然。誠哉是言，豈
虛語哉。

The three sections must be clear, the three tips must match, and the four extremities must be gathered. Understanding the three centers will increase by one more power, comprehending the three sections will add one more technique, understanding the four extremities will increase one essence, understanding the Five Phases will increase the one Chi. Understanding the three sections, not greedy and not deficient, rise, fall, advance, and retreat will have more variations. Three rounds and nine turns are one posture (i.e., in each posture). All must be mastered by the one heart. Using the two Chis (i.e., inhalation and exhalation) to govern the Five Phases, practice all the time, do not be delayed morning and evening. Crossing the legs (for meditation) and striking (for form practice) must often be forced. After the Kung (i.e., Kung Fu: energy and time) has passed, it will be natural. This is sincere language and not empty talk.

Finally, this article reviews some of the key points of the training. You must understand the three sections clearly, because this enables you to use your body skillfully and increases the number of variations of the techniques that you can perform. The three tips (nose, fingers, and toes) must match. This keeps your posture firm and rooted, and makes it possible for you to increase your power. The three centers were mentioned earlier. They are the center of the head directed downward, the centers of the feet pointing upward, and the centers of the hands aiming inward. The Chi must be able to reach the four extremities (tongue, hair, teeth, and nails) so that your Chi will be strong. However, in order to have abundant Chi, you must know how to increase the efficiency of the Essence-Chi conversion. With the knowledge of the Five Phases (Five Internal Organs), the Chi can be threaded together and become one.

It does not matter where or how you fight, these key requirements remain the same. Inhalation and exhalation are the keys to governing the Chi in the Five Organs. Practice hard and ceaselessly, and some day you will find that all of these requirements have become a part of you. Once this happens, you will surely be a proficient fighter.

Appendix B

Glossary of Chinese Terms

Ba Kua: 八卦

Literally: Eight Divinations. Also called the Eight Trigrams. In Chinese philosophy, the eight basic variations; shown in the I Ching as groups of single and broken lines.

Chang Chuan: 長拳

Chang means long, and Chuan means fist, style, or sequence. A style of Northern Chinese Kung Fu which specializes in kicking and long range fighting. Chang Chuan has also been used to refer to Tai Chi Chuan.

Chang San-Feng: 張三豐

A Taoist credited with creating Tai Chi Chuan during the Song dynasty (960-1278 A.D.).

Chen's village: 陳家溝

Called Chen Jia Gou in Chinese. A famous village located at Jeng Jou, Henan province, China, where the Chen family style of Tai Chi Chuan originated.

Chi: 氣

The general definition of Chi is: universal energy, including heat, light, and electromagnetic energy. A narrower definition of Chi refers to the energy circulating in human or animal bodies.

Chi Kung: 氣功

Kung means Kung Fu (lit. energy-time). Therefore, Chi Kung means the study, research, and/or practices related to Chi.

Chin Na: 擒拿

Literally, grab control. A type of Chinese Kung Fu which emphasizes grabbing techniques to control the opponent's joints in conjunction with attacking certain acupuncture cavities.

Chuo Jiao: 戳脚

Literally, "stamp foot." A Chinese martial style specializing in leg techniques.

Da Mo: 達摩

The Indian Buddhist monk who is credited with creating the Yi Gin

Ching and Shii Soei Ching while at the Shaolin monastery. His last name was Sardili, and he was also known as Bodhidharma. He was once the prince of a small tribe in southern India.

Da Pon Chi Kung: 大鵬氣功

A style of Chi Kung which originated in Ermei Mountain.

Dan Tien: 丹田

Literally: Field of Elixir. Locations in the body which are able to store and generate Chi (elixir) in the body. The Upper, Middle, and Lower Dan Tien are located respectively between the eyebrows, at the solar plexus, and a few inches below the navel.

Ermei Mountain: 峨嵋山

A mountain in Szechuan province where many martial styles originated.

Ganshu: 甘肅

A province of China.

Hou Tian Fa: 後天法

Post Heaven Techniques. An internal style of martial Chi Kung which is believed to have been created around the sixth century.

Hsin: 心

Literally: Heart. Refers to the emotional mind.

Hsing Yi or Hsing Yi Chuan: 形意拳

Literally: Shape-mind Fist. An internal style of Kung Fu in which the mind or thinking determines the shape or movement of the body. Creation of the style attributed to Marshal Yeuh Fei.

Jieng: 精

Essence. The most refined part of anything.

Jin: 淫

A large river in Ganshu province in China. This river flows into Shaanxi province where it joins with the Wey river.

Jing: 勁

A power in Chinese martial arts which is derived from muscles which have been energized by Chi to their maximum potential.

Kan: 坎

A phase of the eight trigrams representing Water.

Kon Men: 空門

Literally "empty door." A Chinese martial arts term referring to an open or exposed area in a person's posture where the opponent can step in and attack a vital area.

Kung Fu: 功夫

Literally: energy-time. Any study, learning, or practice which requires a lot of patience, energy, and time to complete. Since practicing Chinese martial arts requires a great deal of time and energy, Chinese martial arts are commonly called Kung Fu.

Kuoshu: 國術

Literally: national techniques. Another name for Chinese martial arts. First used by President Chiang Kai-Shek in 1926 at the founding of the Nanking Central Kuoshu Institute.

Li: 力

The power which is generated from muscular strength.

Liann Chi Huah Shen: 練氣化神

To refine the Chi to nourish the spirit. Leading Chi to the head to nourish the brain and spirit.

Liann Jieng Huah Chi: 練精化氣

To refine the Essence and convert it into Chi.

Liann Shen Faan Shiu: 練神返虛

To train the spirit to return to nothingness. An advanced stage of enlightenment and Buddhahood training in which the practitioner learns how to lead his spirit to separate from his physical body.

Lii: 離

A phase of the eight trigrams representing Fire.

Liow Shu: 六書

The six classifications of Chinese characters.

Liu Ho Ba Fa: 六合八法

Literally: six combinations eight methods. A style of Chinese internal martial art reportedly created by Chen Bor during the Song dynasty (960-1279 A.D.).

Nan Yueh: 南岳

Also called "Hern San" (Hern Mountain), one of the five great mountains in China. Hern San is located in Hunan province.

Ni Wan or Ni Wan Gong: 泥丸宮

Dust pill, or dust pill palace. Chi Kung terminology for the brain.

Pai Huo: 白鶴

White Crane. A well known southern Chinese martial style which originated in the Shaolin temple.

Qingcheng Mountain: 青城山

A Mountain located in Szechuan province.

Shaanxi: 陝西

A province in China.

Shaolin: 少林

A Buddhist temple in Henan province, famous for its martial arts.

Sheau Jeau Tian: 小九天

Small nine heaven. A Chi Kung style created in the sixth century.

Shii Soei Ching: 洗髓經

Washing Marrow/Brain Classic, usually translated Marrow/Brain Washing Classic. Chi Kung training specializing in leading Chi to the marrow to cleanse it.

Shyy Jih: 史記

"The Historical Record" by Sy Ma-Chian, one of the Dynastic Historical Books of China.

Swai Jiao: 摔角

Chinese wrestling.

Tai Chi Chuan: 太極拳

Great ultimate fist. An internal martial art.

Tao: 道

The way. The "natural" way of everything.

Wah Mountain: 華山

A sacred mountain in Shaanxi province. One of the five great mountains in China. These five great mountains are: Tai Mountain (east), Hern Mountain (south), Wah Mountain (west), Herng Mountain (north), and Song Mountain (center).

Wai Dan: 外丹

External elixir. External Chi Kung exercises in which Chi is built up in the limbs and then led to the body.

Wei: 渭

A river in Shaanxi province.

Wuu Chi Chaur Yuan: 五氣朝元

Five Chi's toward origins. A goal of Chi Kung wherein the Chi of the five Yin organs (Heart, Lungs, Liver, Kidneys, and Spleen) is kept at the right (original) level. This will keep the organs from being either too Yang or too Yin, and will slow the degeneration process.

Wuu Chuan: 五拳

"Five Fists." Also called "Wuu Hsing" (Five Phases), the five basic techniques of Hsing Yi Chuan.

Wuodang Mountain: 武當山

Located in Fubei province in China.

Wushu: 武術

Literally: martial techniques. A common name for the Chinese martial arts. Many other terms are used, including: Wuyi (martial arts), Wukung (martial Kung Fu), Kuoshu (national techniques), and Kung Fu (energy-time). Because Wushu has been modified in mainland China over the past forty years into gymnastic martial performance, many traditional Chinese martial artist have given up this name in order to avoid confusing modern Wushu with traditional Wushu. Recently, mainland China has attempted to bring modern Wushu back toward its traditional training and practice.

Yang: 陽

In Chinese philosophy, the active, positive, masculine polarity. In Chinese medicine, Yang means excessive, overactive, overheated.

Yiang Chi: 養氣

To refine, nurse, and nourish the Chi.

Yeuh Fei: 岳飛

A famous Chinese hero during the Southern Song dynasty (1225-1278 A.D.).

Yi: 意

Mind. (Pronounced "ee") Specifically, the mind which is generated by clear thinking and judgement, and which is able to make you calm, peaceful, and wise.

Yi Gin Ching: 易筋經

Literally: Changing Muscle/Tendon Classic, usually called The Muscle/Tendon Changing Classic. Credited to Da Mo around 550 A.D., this work discusses Wai Dan Chi Kung training for strengthening the physical body.

Yii Gong Wei Shoou: 以攻爲守

One of the Chinese martial arts strategies which uses attack as the defense.

Yin: 陰

In Chinese philosophy, the passive, negative, feminine polarity. In Chinese medicine, Yin means deficient. The Yin (internal) organs are the Heart, Lungs, Liver, Kidneys, Spleen, and Pericardium.

Yuan Chi: 元氣

Original Chi. Created from the Original Essence inherited from your parents.

Yuan Jieng: 元精

Original Essence. The fundamental, original substance inherited from your parents, it is converted into Original Chi.

Yuan Shen: 元神

Original Spirit. The spirit you already had when you were born.

Yuhjeen: 玉枕

Jade pillow. One of the three gates of Small Circulation training.

Appendix C

Translation of Chinese Terms

形意拳 Hsing Yi Chuan
 梁守渝 Liang Shou-Yu
 楊俊敏 Yang Jwing-Ming
 岳飛 Yeuh Fei
 太極拳 Tai Chi Chuan
 安身炮 Ann Shenn Pau
 鄭懷賢 Jeng Hwai-Shyan
 王樹田 Wang Shuh-Tyan
 梁德馨 Jeffery D. S. Liang
 吳文慶 Wen-Ching Wu
 重慶 Chongqian
 四川 Szechuan
 氣功 Chi Kung
 梁正箱 Liang Jyy-Xiang
 峨嵋 Ermei
 大鵬氣功 Da Pon Chi Kung
 武術 Wushu
 摔角 Swai Jiao
 河南 Henan
 陳 Chen
 湖北 Hubei
 武當 Wuudang
 湖南 Hunan
 南岳 Nan Yueh
 少林 Shaolin
 戳腳 Chuo Jiao
 八卦 Ba Kua
 六合八法 Liu Ho Ba Fa
 擒拿 Chin Na
 武當山 Wuudang Mountain
 華山 Wah Mountain
 青城山 Qingcheng Mountain

陳家溝 Chen's village
 滄州 Changzhou
 河北 Hebei
 北京 Beijing
 上海 Shanghai
 西安 Xian
 天津 Teintsin
 練功十八法 Liangong Shr Ba Fa
 功夫 Kung Fu
 白鶴 Pai Huo
 曾金灶 Cheng Gin-Gsao
 高濤 Kao Tao
 淡江學院 Tamkang College
 臺北縣 Taipei Hsien
 長拳 Chang Chuan
 李茂清 Li Mao-Ching
 國術 Kuoshu
 勁 Jing
 連步拳 Lien Bu Chuan
 功力拳 Gung Li Chuan
 外丹氣功 Wai Dan Chi Kung

Chapter 1

梁 Liang
 達摩 Da Mo
 梁武帝 Liang Wu
 易筋經 Yi Gin Ching
 洗髓經 Shii Soei Ching
 後天法 Hou Tian Fa
 小九天 Sheau Jeou Tian
 張三豐 Chang San-Feng

宋力	Song
勞宮	Li
湧泉	Laogong
道	Yongquan
心	Tao
意	Hsin
靈	Yi
養氣	Ling
明	Yeang Chi
清	Ming
姬際可	Ching
姬隆豐	Ji Jih-Kee
浦州	Ji Long-Feng
山西	Pwu Jou
終南山	Sanxi
曹繼武	Jong Nan Mountain
姬壽	Tsaur Jih-Wuu
馬學禮	Ji Show
清同治	Maa Shyee-Lii
戴龍邦	Ching Torng Jyh
戴陵邦	Day Long-Ban
咸豐	Day Ling-Ban
李洛能	Shyan Feng
宋世榮	Li Luoh-Neng
車永鴻	Song Shyh-Rong
劉奇蘭	Jiu Yeong-Horng
郭雲深	Liu Chyi-Lan
白西園	Guo Yuen-Shen
劉錦堂	Bor Shi-Yuan
劉殿琛	Liu Jiin-Tarng
劉榮堂	Liu Diann-Chen
李存義	Liu Rong-Tarng
周明泰	Li Tswen-Yih
張占魁	Jou Ming-Tay
趙振標	Chang Jan-Kwei
耿繼善	Jaw Jenn-Biau
劉勇奇	Geeng Jih-Shann
李魁元	Liu Yeong-Chyi
錢硯堂	Li Kwei-Yuan
孫逸仙	Chyan Yann-Tarng
李雲山	Sun Yat-Sun
尚雲祥	Li Yuen-Shan
靳雲亭	Shang Yuen-Shyang
孫祿堂	Jinn Yuen-Tyng
楊澄甫	Suen Luh-Tarng
岳家鷹爪	Yang Chen-Fu
湯陰縣	Yeuh Jar Ing Jao
鵬	Tang Yin Hsien
孫子兵發	Perng
韓琦	Suen Tzu Bin Fa
周侗	Han Chi
岳家軍	Jou Ton
	Yeuh Jar Chun

兀木	Wuh Jwu
拐子馬	Kua Tzu Ma
藤牌軍	Tern
秦檜	Tern Pai Chun
金牌	Chin Kua
何鑄	Gin Pai
精忠報國	Ho Juh
岳雲	Ginn Chung Pau Kuo
張憲	Yeuh Yun
孝宗	Chang Shien
西湖	Xiao Zong
杭州	Shi Hwu
岳武穆	Hangzhou
五行	Yeuh Wu Mu
五拳	Wuu Hsing
連環	Wuu Chuan
十二形	Lien Hwan
劈攔	Shyr Er Hsing
攔	Pi
弼	Tzuann
炮	Beng
橫	Pau
易經	Hern
龍虎	I Ching
蛇	Long
鷹	Hwu
熊	Shyr
猴	Ing
馬	Shyong
雞	Hou
鷄	Ma
鷄	Tor
鷄	Ji
鷄	Yaw
鷄	Yii
鷄	Yann
雜式捶	Tzar Shyh Chwei
八式拳	Ba Shyh Chuan
五行刀	Wuu Hsing Dau
五行劍	Wuu Hsing Jen
十二行槍	Shyr Er Hsing Chiang
十二行棍	Shyr Er Hsing Gunn

Chapter 2

練精化氣	Liann Jieng Huah Chi
練氣化神	Liann Chi Huah Shen
練神返虛	Liann Shen Faan Shiu
凌桂青	Ling Guey-Ching
姜容樵	Jiang Rong-Chyau
涇渭	Jin
甘肅	Wey
	Ganshu

陝西 Shaanxi
無極 Wu Chi
練氣 Liann Chi
泥丸 Ni Wan
六書 Liow Shu
頂 Diing
扣 Kow
圓 Yuan
敏 Miin
抱 Baw
垂 Chwei
曲 Cheu
挺 Tiing

虛領頂勁，尾闾中正 Shiu Liing Diing Jing, Weilu Jong Jeng

以攻為守 Yii Gong Wei Shooou

空門 Kong Men
頭拳 Tour Chuan
挑領 Tiau Liing
鷹捉 Ing Juo
沾手 Jan Shooou

梢 Shau

踩 Tsae

撲 Pu

裹 Guoo

束 Shuh

決 Jyue

人中 Renzhong

漢 Han

史記 Shyy Jih

踏七星 Tah Chi Shing

提 Tyi

順 Shuenn

翻 Fan

尾闕 Weilu

玉枕 Yuhjeen

元精 Yuan Jieng

心定 Hsin Ding

神寧 Shen Nien

心安 Hsin An

清靜 Ching Jiing

無物 Wu Wu

氣行 Chi Hsing

絕象 Jyue Shaing

覺明 Jyue Ming

坎 Kan

離 Lii

毒 Dwu

五氣朝元 Wu Chi Chaur Yuan

Chapter 3

張兆東 Chang Jaw-Dong

精 Jieng

海底撈月 Hae Dii Lau Yeuh

獅子搏球
神龍回首
開合輪晴
左顧右盼
大蟒搖頭
耳目雙滌
三度聽官
腦後摘筋
耳鼓九匝
哼哈二氣
噬露黃日

Shy Tzyy Twan Chyou
Shen Long Hwei Shooou
Kai Her Luen Jien
Tzuoo Guh Yow Pann
Dah Maang Yau Tour
Err Muh Shuang Dyi
San Duh Ting Guan
Nao How Jai Jin
Err Guu Jeou Tza
Hen Ha Er Chi
Shiu Luh Guan Ryh

Chapter 4

三體勢 San Ti Shih
三才勢 San Tsai Shih
太極勢 Tai Chi Shih
眼神 Yean Shen
心窩 Hsin Uo

Chapter 5

五行連環拳 Wu Hsing Lien Hwan Chuan

Chapter 6

起式 Chii Shih
退步橫拳 Tuey Bu Hern Chuan
上步弼拳 Shang Bu Beng Chuan
白鶴亮翅 Bair Heh Liang Chyh
懷中抱月 Hwai Jong Baw Yeuh
進步炮拳 Jinn Bu Pau Chuan
退步攢拳 Tuey Bu Tzuann Chuan
進步劈拳 Jinn Bu Pi Chuan
鷄形四把 Ji Hsing Shyr Baa
金鷄上步 Gin Ji Shang Bu
金鷄獨立式 Gin Ji Du Li Shih
金鷄食米 Gin Ji Shyr Mii
金鷄抖鱗 Gin Ji Dooou Lin
金鷄上架 Gin Ji Shang Jiah
金鷄報曉 Gin Ji Baw Sheau
虎形進步式 Hwu Hsing Jinn Bu Shih
虎形換式 Hwu Hsing Huann Shih
回身馬形 Hwei Shenn Ma Hsing
馬形換式 Ma Hsing Huann Shih
熊形起式 Shyong Hsing Chii Shih
鷹形落式 Ing Hsing Luoh Shih
狸貓倒上樹 Li Mhau Dao Shang Shuh
右弼拳 Yow Beng Chuan
黑虎出洞 Hei Hwu Chu Dong
狸貓上樹 Li Mhau Shang Shuh
并步出掌 Bing Bu Chu Chang
退步勒馬式 Tuey Bu Leh Ma Shih

虎形進步	Hwu Hsing Jinn Bu
龍虎相交	Long Hwu Shiang Jiau
鷄子入林	Yaw Tzyy Ruh Lin
鷄子鑽天	Yaw Tzyy Tzuann Tian
鷄子翻身	Yaw Tzyy Fan Shenn
燕子穿林	Yann Tzyy Chuan Lin
燕子抄水	Yann Tzyy Chau Soei
鷄子束身	Yaw Tzyy Shuh Shenn
貓洗臉	Mhau Shii Lean
風擺荷葉	Feng Bae Her Yeh
轉身劈拳	Joan Shenn Pi Chuan
鷄子束子	Yaw Tzyy Shuh Tzyy
金雞抖翅	Gin Ji Dooou Chyh
并步收式	Bing Bu Shou Shih

Chapter 7

Appendix

一統論	Yi Toong Leun
陰陽論	Yin Yang Leun
三節論	San Jye Luen
四梢論	Syh Shau Luen
五行論	Wuu Hsing Luen
六合論	Liow Her Luèn
七進論	Chi Jinn Luen
身法論	Shenn Fa Luen
步法論	Bu Fa Luen
交手論	Jiau Shooou Luen
海底	Haedi
氣血	Chi Shieh
天庭	Tianting
人中	Renzhong
承漿	Chengjiang
地合	Dihe
湧泉	Yongquan
中脘	Zhongwan
氣海	Qihai
縱	Tzong
橫	Hern
高	Gau
低	Di
進	Jinn
退	Tuey
反	Faan
側	Tseh
中堂	Jongtang
陳家溝	Chen Jia Gou
鄭州	Jeng Jou
衡山	Hern Mountain
司馬遷	Sy Ma-Chian
泰山	Tai Mountain
恒山	Hern Mountain
嵩山	Song Mountain

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About the Authors

Liang Shou-Yu is one of China's top martial arts competitors and coaches. He is the author of *Chinese Fast Wrestling*, *Tai Chi Chuan*, and *Baguazhang*. Master Liang resides in Vancouver, Canada.

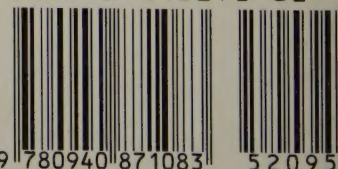
Dr. Yang Jwing-Ming is a well-known author and teacher of Chinese martial arts and Chi Kung. He is the author of twenty-two books on Tai Chi Chuan, Kung Fu, and Chi Kung. Dr. Yang lives in Lexington, Massachusetts.

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